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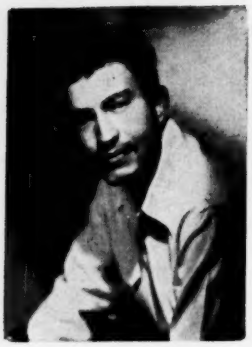

FROM THE EDITOR'S DESK...

Piracy of the Airways?

■ An allegation of piracy of the airways has just come to our attention: it concerns the release of the first complete recording of Wagner's *Der Ring des Nibelungen*. This is not the first time that a company has been charged with piracy of the airways; but if the allegation is true in this instance, it will be the most brazen and daring case of out-and-out piracy that we have yet come across.

Recently, the New York *Times* carried an advertisement of the Allegro Company in which that company offered the four Wagner operas constituting "The Ring." It identified the performing forces simply as "Soloists, Choir, and Orchestra of the Dresden State Opera, Conductor Fritz Schreiber." Nineteen records for $56.05.

An examination and a playing of the records revealed a performance of high professional caliber recorded by a technique that was crudely amateurish. The records were of such poor quality that they were not a bargain even at the low sale price of $2.90 per record. In addition, since audience and stage noises frequently drowned out the performers, it was rather obvious that the recording was taken from a radio broadcast of an actual performance.

Curiosity, coupled with a sense of fair play, led us to study the circumstances surrounding these recordings. After recalling three broadcast performances with which we were familiar, we were reasonably certain that we could identify the voices of Regina Resnik and of Hans Hotter on these records. We contacted Mr. Hotter, who was the Wotan in the performance of the Ring Cycle at the Bayreuth Festival of 1953, and Mr. Hotter's statement was as follows:

"I had an opportunity to listen to the excerpts of the 19 recordings, and here is what I diagnosed: the recordings, beyond a doubt, were made from a tape taken at the Bayreuth Festival of 1953. I can state with the greatest degree of certainty that, in these recordings, I recognized the voices of my colleagues Moedl, Malaniuk, Resnik, Vinay, Windgassen, Weber, Greindl, Neidlinger, and my own voice.

"I immediately communicated with Haus Wanfried in Bayreuth, and immediately received from him the confirmation that these recordings were definitely released without the consent of the Bayreuth authorities. It is obvious that this pirating of the airways constitutes a theft of artistic propery which should, somehow or other, be protected by International Law. There are further infringements, such as the omission of the names of the various performing artists, and the bald falsification of the name of the conductor, who, in this case happened to be Joseph Keilberth."

These statements made by Mr. Hotter were also confirmed by Regina Resnik, the Sieglinde of the Ring Cycle at the Bayreuth Festival of 1953.

It has been a more or less common practice of some of the "fly-by-night" companies to pirate the airways through the use of tape: they make a tape of a broadcast performance, and from that tape they make their records. This is a menace to the recording industry as a whole, and it's high time that an example be made of the flagrant violators of common decency who engage in such unethical practices. We have been advised that one of the large and reputable record companies has, for some time, been considering recording the Bayreuth Festival "Ring" Cycle. A conservative estimate of the cost of such an undertaking would be approximately $100,000. If the above allegations of piracy are true, Allegro Company's greatest expense was for raw tape and glue.

It seems to us that the one who suffers most from the vicious practice of airway piracy is the artist. He's shocked at hearing himself in a recorded performance which (to the best of his knowledge) he did not even know existed, and for which he was not paid. Worse yet, he is given no credit on the record whose label either leaves the name of the soloist anonymous, or falsely identifies the "soloist" by a pseudonym.

The record-buying public must be protected from inferior products which masquerade as "bargains" in the guise of anonymous recordings, impressive sounding labels, and low prices that are actually excessive considering the poor value actually received. We believe that the recording industry, for its own protection (as well as for the protection of the artists and of the public) should set up some method of control. Legitimate companies, artists, composers, and the public must be protected from further outrages. If adequate controls cannot be established and maintained by the recording industry, then governmental regulation is imperative.

This is a serious matter, and immediate corrective measures must be instituted. Let's see that something is done to prevent anything like this from happening again.

Gid H. Waldorf

musical COURIER

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FOUNDED 1880 • APRIL 15, 1954

In this issue . . .

FROM THE EDITOR'S DESK . . . 2

ALONG 57th STREET . . . 4

LETTERS TO THE EDITOR . . . 5

BERLIN'S GOLDEN AGE OF MUSIC (1892-1914) . . . 6
Arthur M. Abell

ON THE COVER (Enrico Leide) . . . 9
Henry W. Levinger

THE NEW YORK CONCERT AND OPERA BEAT . . . 10

RADIO AND TV . . . 23

THE TRIUMPH OF THE PITTSBURGH SYMPHONY . . . 24
Ralph Lewando

THE NATIONAL SCENE . . . 26

THE INTERNATIONAL SCENE . . . 32

THE DANCE . . . 38
Rosalyn Krokover

NEW MUSIC . . . 39
J. Kenneth Wilson

REVIEW OF RECORDED MUSIC . . . 40

SACRED MUSIC . . . 42
Leon Carson

SCHOOL NEWS . . . 43

Published by The Musical Courier
A Publication of Gainsburg-Shack, Inc.
119 West 57th Street, New York 19, N. Y.
Tel. Circle 7-4500 Cable Address, MUSICURIER

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Vol. CXLIX, No. 8
Whole No. 3288

MUSICAL COURIER, Published semi-monthly October through May and monthly June through September at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1833, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 15, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscriptions—$3.00—Canada $4.00—Elsewhere $4.50. Two weeks notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

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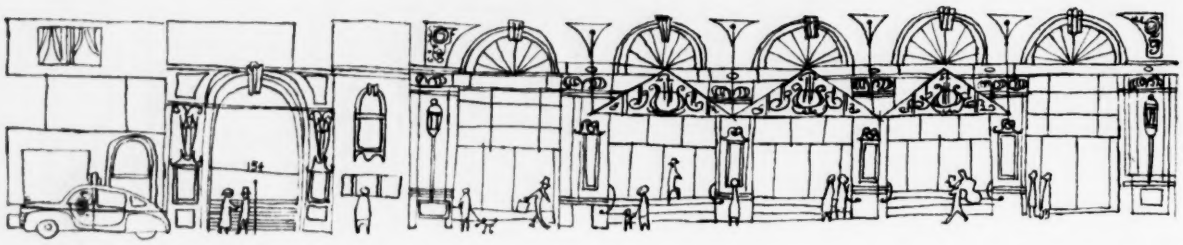
Seventy-fourth Year
April 15, 1954

ALONG 57th STREET



■ Lamenting at the somewhat expected but still-remains-to-be-seen retirement of the greatest of them all: **Arturo Toscanini.** After all, the Maestro is merely eighty-seven, and for him that's another man's forty. Would be wonderful for us if he came back next season just for a brief visit —long enough to stage one two-session opera. About replacement: it is rumored insistently that **Charles Munch** is to have the NBC concert time, and possibly not with the NBC Symphony Orchestra but with his own Boston. Munch is a magnificent conductor: his recent full-length "Romeo and Juliet" was about the best version of that work anyone in these parts has heard—at least in this decade. And what a delight to hear more of the French repertoire. But about Maestro: his final concert was typical of the great man's career. He gave us Wagner and, of course, made the ancient warhorses sound as they had never sounded before—save when he did them. The program was intentionally outsize, and when he had finished he dropped his baton and went away, off the stage of Carnegie Hall. The applause was Maestro-terrific, but he did not return. After a long time, the orchestra and the enormous audience went quietly away.

■ Joy at Juilliard's production of Strauss' last work, **"Capriccio."** As we told you, Juilliard stole a big march on New York City's two major opera companies by being first to present one of Strauss's latter, unproduced-in-these-parts works. And "Capriccio" is a delight, prettily sung, beautifully produced. The set and lighting by veteran **Frederick Kiesler** are just right. And glory of glories: Kiesler used a real looking-glass, not a cardboard and silver paper contraption, nor even a Bon-Ami-ed glass—a real, the-kind-you-can-really-see-yourself-in looking-glass. The Sunday afternoon premiere was almost Parisian in its arts-world glitter. And what a delicious, beautifully proportioned work this "Capriccio" is. Even Strauss seems to have known what a little masterpiece he had created, for in 1941 he wrote to Clemens Krauss, "Do you really think 'Capriccio' . . . could be followed by something better, or at least by something equally good? Isn't this D-flat Major the best ending for my dramatic lifework? One should leave behind only one last will and testament."

■ And joy at the consistent success story of **Noah Greenberg** and his **Pro Musica Antiqua** of New York. This excellent group has been garnering engagements, recording contracts (they now record with Columbia), and praise. But come August, the Pro Musica Antiqua of New York will be having its very own festival of pre-Bach music. Where? Tanglewood! They give at least six concerts directly after the official season ends. Their concerts begin on August 18, transpire on Wednesdays, Saturdays, Sundays, and should be the most unique and gemlike music festival in the U.S.A. The group will live in one huge house all this summer, preparing the festival and also their repertoire for next season. Whole enterprise may well turn into permanent pre-Bach music center. The New York Pro Musica Antiqua is, after all, a foundation—just like the Ford and the Rockefeller, the only difference being economic.

■ Much friendly amusement at the token of esteem presented to soprano **Frances Yeend** by the Philadelphia Orchestra—via Ormandy, of course. On March 2 Frances sang Rachmaninoff's "The Bells" with the best orchestra in the U.S.A. This was the girl from Washington's (the state not the district of) 150th appearance as soloist with a major American symphony orchestra. So the Philadelphians up and presented, with great backstage ceremony, Verdi's Requiem score—bound in a Philadelphia Orchestra drum skin! The skin was white: Frances' face was beatifically red. But Ubiquitous foresees the spreading of this curious and somewhat tribal presentation. We know any number of sopranos who would be delighted with favorite scores bound in skins—skins of conductors, accompanists, composers who promise scores but never get to composing them, opera managers of the humorless or feckless ilk, agents, personal managers who promise and never deliver . . . . . The list of acceptable skins is endless. Also Ubiquitous suggests that this Philadelphia innovation might be the basis for a new musical game—the kind you play of a quiet time while you go jouncing from one date to another, or even while you sit grounded by weather. Game idea: whose skin would go best on what score for which artist? This could get vicious—depending, of course, on the temperaments engaged in playing the game. Example: You could, if you were enterprising, give any of the Wagner scores, bound in Rudolf Bing's skin, to Helen Traubel. And see where that gets you. But to get back to Frances Yeend. Recently she unburdened herself of some "fashion" strictures. Among these cautionary dicta was: "It would be the height of bad taste to do the St. Matthew Passion in a gay-colored dress with low *décolletage*. Yet you have to find something that will stand out against the sea of black and white of the orchestra men." We like the definite way Frances gives us this advice. We also know that Frances has nothing to fear. She won't go unseen unless the orchestra decides to wear bright blond tresses on those occasions when the sweet singer from the state of Washington appears.

■ Late Flash: Story just in from Milano. Seems when **Rise Stevens** and **Maria Callas** encountered one another on the La Scala stage both New Yorkers stood, each waiting for the other to make an introductory move. Finally the girls were introduced. After which Callas gave a wonderful party for Stevens. More of this sort of good will in the world and we may still have a world. UBIQUITOUS

LETTERS TO THE EDITOR

The following letters are in reply to Ernst Toch's controversial article, "The Teaching of Music Composition Is Futile," which appeared in the March 1 issue of the Musical Courier.

"Composers who like to teach composition are rare. Evidently Ernst Toch is not one of them. Every composer would like to support himself by composing. Few of them can. It is only natural that the hours spent at teaching deprive us of time and energy that could go into our own work. This can lead to bitterness and a sense of injustice.

"But as to the value of composition as a study, I cannot agree with Mr. Toch in dismissing its importance. Granted that some good composers have been self-taught and that many study who are wasting the teacher's time and their own, it has been my experience that at least in the formative period association with a teacher is extremely valuable. This depends of course upon the quality of the teacher. Some composers arrive at a style which is highly personal and forget in their enthusiasm that this particular style may be suitable for no one else. Influencing the student in this direction may develop a parrot-like imitation which takes years to escape. Some teachers on the other hand try to develop the student's individuality and refuse to accept slavish imitation. Ernest Bloch was one of those. In his class when I was a pupil were Roger Sessions, Quincy Porter, Bernard Rogers, and Theodore Chanler. I believe that every one of these composers would pay grateful tribute to him today and would point out the value and inspiration of such study.

"Many of the points which Mr. Toch brought out in his interview are good ones, and he is a much respected composer whose opinion carries great weight. In the matter of the study of composition, however, I must beg to disagree. DOUGLAS MOORE

Douglas Moore
(Executive Officer of the Department of Music, Columbia University)

Norman Dello Joio
(American Composer)

"I suspect Mr. Toch's statement—'I stopped teaching from despair'—is made from what I am afraid is a misconception of what a teacher is.

"The student, from time immemorial, has searched out men and their ideas from a need to give allegiance. This is a natural quest as the first tentative steps a student takes are lonely, and the need for contact inevitable. Composing is lonely, and doubly so when a personal aesthetic is not rooted in long practice, which cannot be expected from the fledgling. The teacher can offer only the benefit of his practical experience and suggest to the student how through practice an aesthetic emerges. (Let us not forget that any success in a teacher-pupil relationship is dependent on the natural gifts of both.) The student has three alternatives—to reflect, to accept totally, or to choose those things from a teacher which he finds pertinent to his own unformed ideals.

"Mr. Toch seems to lament the lack of genius in our time. When, may one ask, has the world been overstaffed with Mozarts? To belabor Albrectsberger with Beethoven is like condemning the human race for not having written 'The Divine Comedy.' A moratorium should be declared on quoting genius to prove a point. I believed he was talking about people who want to compose, not geniuses. I have an uneasy feeling that there is a misdirected self-identification in Mr. Toch's calling on the giants. Is he trying to prove they never sought a teacher? Why then did they? I suspect even Beethoven at fifteen had doubts. Is it possible Mr. Toch does not allow of any?" NORMAN DELLO JOIO

"Regarding the heated argument stirred by my dear friend Dr. Ernst Toch's views about the teaching profession etc. in his interview with Albert Goldberg, music critic of the Los Angeles *Times*, allow me to enter the controversy by recalling a funny little story that seems to fit the occasion and, incidentally, also mirrors my point of view in this matter. Here is the story:

"To a wise man came two men engaged in a feud, and asked him to settle their argument. 'This man, my neighbor,' says the first one, 'has an apple tree, and the apples from it fall on my ground. Since they are on my property I regard them as mine. Am I right?' 'Yes,' says the wise man, 'you are right.' 'But,' says the other man, 'these apples are from my tree; therefore they must belong to me, on the tree as well as off it. Is that not right?' And the wise man says, 'Yes, you are right.' Then a third man comes up to the wise man and says: 'I have been overhearing what you said to these two men, and you said to the first one that he was right, and to the other one you said that he was right too. That cannot be.' Then the wise man turned slowly to the third one and said: 'You know what? You are also right.'" ERIC ZEISL

Arthur M. Abell, who will be 86 years old on April 6, was Berlin correspondent of the Courier *from* 1890 *to* 1918.

BERLIN'S GOLDEN AGE OF MUSIC

For twenty-two years (1892-1914) Berlin could boast of a wealth of musical activities such as have never been known anywhere else in the entire annals of music.

By ARTHUR M. ABELL

BRAHMS, Verdi, and Tchaikovsky were all still living and composing when I sailed for Europe in 1890. One of Brahms' greatest masterpieces, the Clarinet Quintet, had not yet been written. Verdi's last opera, *Falstaff*, was not performed until three years later, and Tchaikovsky's *chef d'oeuvre*, the "Pathétique," had not even been thought of by the composer. Richard Strauss and Puccini were then only on the threshold of their careers. Anton Rubinstein and Hans von Bülow were the great luminaries in the pianistic heavens. The names of Paderewski and Busoni were not yet world-famous. Joachim, Sarasate, and Wilhelmj dominated the violin world.

Vienna and Leipzig were still Europe's greatest music centers, but after the dedication of Bechstein Hall in 1892 Berlin outdistanced them. For the next twenty-two years Berlin could boast of musical activities such as have never been known anywhere else in the entire annals of music. What Brahms called "der grosse Aufschwung" (the great soaring) started soon after that remarkable dedication.

After the opening of Bechstein Hall, other concert halls shot up like mushrooms in Berlin. I myself witnessed there the dedications of no less than eight of them—namely, the Beethoven, the Aeolian, the Bluethner, the Mozart, the Harmonium, the Klindworth-Scharwenka, and the two halls in the new Berlin Royal High School.

There was a steady crescendo of musical activities in Berlin, which culminated in the season 1910-11. By actual count, there were that winter 801 performances of grand opera in Berlin's four opera houses, which functioned every night for ten months in the year. These were the Royal Opera, the Comic Opera, the Kuerfuersten Opera (also called "Das Teater des Westens"), and the "Volks-Oper." There were also 297 performances of light opera.

New Yorkers who visited Berlin that season marvelled that a city of four million inhabitants could maintain four opera houses. Of course they had to be subsidized. Count von Huelsen, the general manager (Intendant) of the Royal Opera, informed me that Kaiser Wilhelm contributed annually no less than 2,100,000 marks ($570,000) to the support of the Royal Opera.

There were also 1,096 concerts that same season. Of these, 176 were symphonic with seventeen different conductors, 102 were choral, and 123 chamber music *soirées*. As for recitals, 328 were given by singers, 241 by pianists, 64 by violinists, and 15 by 'cellists.

The quality of the offerings that season was quite as remarkable as the quantity. Among the pianists heard were Busoni, d'Albert, Correno, Ansorge, Sauer, de Pachmann, Schnabel, Rosenthal, Godowsky, and Scharwenka. The singers included Lilli Lehmann, Frieda Hempel, Ludwig Wuellner, Elena Gerhardt, Julia Culp, Marcella Sembrich, Geraldine Farrar, Johanna Gadski, and Tilly Koenen. Among the numerous oratorio societies, the most important was the Philharmonic chorus of 400 mixed voices under the dynamic Siegfried Ochs. This was by far the greatest choir I ever heard. Bach's B Minor Mass sung by that organization was indeed something to be remembered.

Of course where there was so much wheat, there was bound to be considerable chaff. Many vocal and instrumental mediocrities tried their luck in Berlin, but the critics, by mutual agreement, ignored all offerings that were below a certain high standard. This prevented Berlin's concert hall from benig monopolized by inferior artists. A Berlin success at that time meant world acclaim.

Among my most precious memories of the eight years, from 1892 to 1900, were the many gatherings of famous musicians at the home of Joseph Joachim. Thanks to a very warm letter of introduction which I had brought to the great violinist from Walter Damrosch. I was invited to all of these. Damrosch's father, Leopold, had been an intimate friend of Joachim before the former came to America. As Walter expressed it, "Joachim was the embodiment of father's ideal of a violinist and musician."

Joachim, knowing that his friends were eager to hear him play, never waited to be asked. Like Mischa Elman today, he would get out his violin and regale us for hours at a stretch. Joachim, like Brahms, had a photographic memory; he never forgot a piece of music he had once mastered. I recall on one occasion, Andras Moser, Joachim's biographer, asked him if he had in his fingers the Paganini Caprices that he used to play in his youth. Whereupon Joachim dashed off the first one in E Major, known as the Arpeggio Caprice, one of the most difficult of the twenty-four. I have never since heard any violinist produce such staccato effects as Joachim brought out while his bow swept over the four strings. When I first heard him in 1890, he still had a formidable technic and I have never since heard the Beethoven concerto or the Bach Chaconne played as he rendered them.

Many years later I said to Dr. Albert Einstein: "I know that you play the violin and that you have heard a great deal of music. What was the greatest musical impression you ever had in your life?" Without hesitation, he replied, "When in my youth I heard Joseph Joachim play the Bach Chaconne." I could say too that it was one of my greatest impressions, although I shall never forget the furore that Anton Rubinstein caused at the Leipzig Gewandhaus early in 1892. When he appeared on the stage the orchestra

greeted him with a flourish of trumpets and a beating of the kettle drums. The entire audience stood up, cheered, waved their handkerchiefs, and yelled, "Long live Anton Rubinstein!"

Josef Hofmann, as far as I know the only man living in America who was present at that concert, often said to me: "Rubinstein was my ideal. There has been no pianist since who could be compared with him." Abram Chasins once asked Josef Lhevinne: "Do you really think that Rubinstein played better than you do or than Artur Rubinstein or Horowitz do?" Whereupon Lhevinne replied, "All the pianists in the world today put together would not make one Anton Rubinstein."

It's difficult for the present generation of pianists to understand the grand manner in which he played. It is the same with contemporary violinists and Joachim. There are at least half a dozen living violinists who possess fully as great a technic as did Joseph Joachim in 1890, but not one of them has his profound musicianship, his fascinating delivery, his lofty conception of Bach and Beethoven, and his unique intellectual lift when playing. To compare the playing of Anton Rubinstein or Joseph Joachim with that of contemporary pianists or violinists would be very much like comparing contemporary composers with Bach, Mozart, or Beethoven.

It is a great pity that no photographs were taken of those wonderful groups at Joachim's home during the nineties. At the very first one after the dedication of Bechstein Hall in 1892, I heard Joachim and Brahms play five Hungarian Dances, and Rubinstein and Joachim play the Kreutzer Sonata. Many living pianists have a more accurate technic than did Anton Rubinstein. He sometimes hit wrong notes and he was aware of it. That evening after the Kreutzer Sonata, he said to Hans von Bülow, who had just given an impeccable performance of Schumann's Toccata: "Well Hans. I hit more wrong notes than usual tonight, whereas you didn't miss a single one." Whereupon von Bülow replied: "Yes, Anton, you did hit a few wrong notes, but believe me, I would give every one of my right notes if I could just once strike a wrong note the way you do."

I am at present at work on a book which is to be entitled *Famous Composers Discuss Inspiration*. The subject matter is concerned with intimate talks with Brahms, Strauss, Puccini, Humperdinck, Bruch, and Grieg, concerning their intellectual, psychic, and spiritual processes while composing. These conversations occurred mostly in Berlin between the years 1894 and 1914.

The talk with Humperdinck was particularly revealing because he told me of conversations he had had with Richard Wagner in 1880 concerning the same subject. I was amazed at Wagner's revelations, which will be reproduced in full in my book. Humperdinck was Wagner's pupil and intimate friend, and what he said to me was quoted from an old diary. I was so impressed that I said to him:

"What an extraordinary revelation you have given me, Professor Humperdinck. It is the most remarkable description of inspiration actually taking form that I have ever heard. I would like to express my gratitude to you in a more substantial manner than in mere words of thanks. What do you say to a reception in your honor at my home."

I then asked him if he had any particular wishes regarding musicians he would like to meet at my home. He replied:

"Yes, I have, and my list will be an unusual one. First of all I should like to ask you to invite Ludwig Pietsch, the musical editor of the *Vossische Zeitung*. He is now over eighty years old, but he is still very active as a writer. I first met him in Cairo in 1870 at the world premiere of *Aida*. Pietsch wrote the best review of that great event I ever read. I have not seen him since, and it would please me immensely to greet him at your home.

"Another very rare musical personality whom I would like to request you to invite is Etelka Gerster. During the seventies she rivalled Adelina Patti. I heard them both in the *Barber of Seville* and *Lucia*. It would thrill me to make the acquaintance of Mme. Gerster. She was my idol as a coloratura singer, but I have never met her.

Reception given in 1906 *by Arthur M. Abell in honor of the composer of* Haensel und Gretel.

Front row: *Emil von Reznicek, Arthur M. Abell, Conrad Ansorge.*

Second row: *Mme. von Reznicek, Mme. Humperdinck, Antonia Mielke, Leopold Godowsky, Xaver Scharwenka, Giovanni Lamperti, Elsa von Grave.*

Third row: *Fritz Kreisler, Alberto Jonas, Mme. George Palmer, Etelka Gerster, Mme. Sacerdoti, Ludwig Pietsch, Mme. Abell, Mme. Scharwenka, Mme. Ansorge, Martin Krause, Otto Richter.*

Top row: *Harriet Kreisler, Theodore Spiering, Mme. Godowsky, Mme. Rider Possart, Marie Loeser, Mme. Lamperti, Mme. Richter, Boris Lutzky, M. Katzenellenbogen, Tessa Haring, G. Katzenellenbogen.*

"Please invite also Lamperti. His pupil, Marcella Sembrich, next to Gerster and Patti, is my favorite songbird. Other artists whom I would like to greet at that reception are Xaver Scharwenka, Leopold Godowsky, Ferruccio Busoni, and Conrad Ansorge [all four famous pianists]. Also Fritz Kreisler, who is my favorite violinist today. The magic of Kreisler's playing reminds me of Wieniawski. (*Der Zauber der von Kreisler's spiel ausgeht erinnert mich an Wieniawski.*)

"And finally, I request you to invite my young friend, Richard Strauss. When I heard his wonderful interpretation of *Haensel und Gretel* at Weimar in 1894, I felt that I was creating the opera again. I realize that it is a large order for me to expect you to get together so many world-renowned musicians at one time, but from the reports I have heard, I believe you are equal to it."

I sent out invitations for December 28, 1906. Every one Humperdinck had selected came to the reception, with the sole exception of Richard Strauss, who had to conduct at the Royal Opera that evening. Busoni was present, but a concert engagement compelled him to leave before the picture on page 7 was taken, which was long after midnight. Since this photograph was taken, nearly half a century ago, a few words of explanation concerning the more important persons seen in the group, some of whom were not requested by Humperdinck, will, no doubt, be of interest.

E. N. von Reznicek was the leading conductor of the Berlin Comic Opera and the composer of *Donna Dianna,* an opera that was very popular in Germany before the First World War. In fact, the overture is still played on radio programs, even in America.

Conrad Ansorge was one of the last of the great Liszt pupils. He was with the master in Bayreuth during his last days and was present when he died July 31, 1886. Ansorge made an American tour the season of 1887-8.

Giovanni Lamperti and his father, Francesco, were two of the greatest singing teachers of their epoch.

Mme. Bornemann, sitting beside Humperdinck, was a relative of Ole Bull, the renowned Norwegian violinist.

The third woman in the second row, Antonia Mielke, was for many years one of the leading dramatic sopranos of the Vienna Imperial Opera. Walter Damrosch brought her to New York with Lilli Lehmann for his season of German Opera at the Metropolitan.

Leopold Godowsky, sitting next to her, was one of the greatest pianists of his generation. His Berlin debut in 1900 was a sensation. The critic of the *Tageblatt* wrote, "Godowsky has no left hand; he has two right hands."

Xaver Scharwenka, seen between Godowsky and Lamperti, conquered the pianistic world, as a youth of twenty, with his "Polish Dance." During the seventies, eighties, and nineties, it was played by every school girl all over the world. A great banquet was given in his honor at the Hotel Kaiserhof, on his sixtieth birthday, at which Humperdinck made a speech, telling among other things that more than three million copies of the "Polish Dance" had been sold.

Mme. Sacerdoti, the stately dark-haired woman, between Etelka Gerster and the aged Ludwig Pietsch, was the joint owner, together with S. Landecker, of Berlin's largest concert hall, the Philharmonie, in which the celebrated Philharmonic concerts, under the baton of the unrivalled Arthur Nikisch, were given.

Martin Krause, the bald gentleman at the extreme right, was the teacher of Claudio Arrau, the distinguished contemporary Chilean pianist, a prime favorite with New York audiences today.

Boris Lutsky, standing behind Ludwig Pietsch, was the first husband of Olga Samaroff.

Theodore Spiering, top row at the left, was a distinguished American violinist, who was living in Berlin at that time. He was concertmaster of the New York Philharmonic Orchestra during the season of 1910 when Gustav Mahler was conductor, and after the latter's collapse, he led the orchestra for the remainder of the season.

The memory of those wonderful evenings at Joachim's home in the nineties convinced me that I should have photographs taken of the many groups that assembled at my home in later years, after it had become the meeting place for musical celebrities. This I did, and the Humperdinck group was one of many photographs which I had taken.

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Enrico Leide

WINDOW WITH A VIEW

TURIN is one of the most beautiful cities in northern Italy. Situated on the banks of the river Po, it offers to the West a vista of the snowcapped mountains of the Monte Rosa group, while within the city limits the "Superga," resting place of Italian kings and noblemen, dominates the hilltop. It is a buzzing city, full of industrial life, but also a city of cultural ambition. The Teatro Regio, the opera house, has seen within its walls many memorable musical events, and an alert audience keeps the cultural life attuned to the events of the day. Also significant to this Piemontese capital—where an Italian dialect is spoken which has close ties with the neighboring French language—is its entirely international character. Paris seems to be a stone's throw away, and elegant women parade up and down the Corso Vittorio Emmanuele, populating the many coffee-houses around the Piazza San Carlo and along the Via Garibaldi, main artery of the city. It is a city of cultural mixture, a crossroad of intellectual trends.

In this city Enrico Leide was born. There he received his first musical impressions and his first musical training. It was a severe humanistic schooling he underwent, encompassing the entire field of the liberal arts, and requiring familiarity with nine ancient and modern languages. But the eager student's main interest was music, and he soon went to the conservatories in Milan and Bologna to acquaint himself with the fundamentals of his chosen profession—music. Postgraduate courses in composition and conducting in Germany followed, where Richard Strauss and Felix von Weingartner were his teachers. His academic studies culminated in his receiving the Ph.D. degree in Romance Languages at the venerable French University of Grenoble.

Years of traveling followed. Starting as a concert 'cellist, he soon decided that the career of concertizing soloist did not satisfy him. Conducting was his goal. He served his apprenticeship under famous European conductors, enjoying the blessings of European musical life, where beginners have a chance to conduct and learn their trade by practicing it.

When he came to this country, he settled in Atlanta, Ga., where he founded and conducted for more than ten years the Atlanta Symphony Orchestra. During these years he also appeared for three consecutive seasons as conductor of the N. Y. Philharmonic-Symphony at the Lewisohn Stadium and at Carnegie Hall, N. Y. In 1948 he conducted one Wagnerian performance at the Metropolitan Opera House.

When the Atlanta Orchestra during the war years was disbanded because its members were being called into service, Dr. Leide took over the directorship of the renowned Brenau Conservatory in Georgia, and volunteered his services for war work. He acted as chief interpreter for prisoners of war in Washington, and during his tenure processed more than 280,000 officers and enlisted men.

The war over, he was recalled to Italy, where since 1948 he has appeared regularly as guest conductor of opera and concerts.

In this country, for the past four years, Dr. Leide has been the conductor of the Old Timers Symphony Orchestra. This organization, comprising orchestra musicians who have had to give up regular employment because of advanced age, but who still want to make music, gives regular free concerts bimonthly, alternating between the Walton Center Auditorium in the Bronx, N. Y., and the Brooklyn Museum. The programs offer the great works of the symphonic repertoire, among them all-Beethoven, all-Tchaikovsky, and all-Wagner evenings. His 1954-55 schedule provides for an all-Tchaikovsky and an all-Richard Strauss program.

During the summer Dr. Leide is musical director of the opera series at the Triboro Stadium on Randall's Island in New York, and the Water Gate in Washington, D. C. On June 5 he will conduct the opening performance of the Triboro opera series, *Aida*. Always a patron of young American musicians, composers, and performing artists alike, he has selected a cast of young American singers he considers superbly equipped for their tasks. He feels that the Stadium on Randall's Island is an especially happy location for operatic performances, being close to the city and still remote enough to conjure up the feeling of a country spot. He remembers fondly a night last season when during a *Butterfly* performance, the full moon rose over the Nagasaki garden, evoking much applause from the thousands of opera lovers filling the wide expanse of the stadium.

Composer of symphonic works and a one-act opera based on a Civil War story, Dr. Leide during the coming fall will perform for the first time his Prelude and Fugue for Orchestra and his Impromptu Dramatique.

But, not being at all self-centered and wanting to help talented young American composers, he is offering an award of $500 for an original composition by an American composer. The competition is open to American citizens under 35. The composition, which may be in any musical form, must be original and must not have been publicly performed. In addition to the award, the winning composition will be performed by the Old Timers Symphony at two of their future concerts, and will be broadcast over New York City's radio station, WNYC.

Manuscripts should be submitted not later than August 1, 1954, to Dr. Leide, Lotus Club, 5 East 66th St., N. Y. C. The manuscript should bear a working title only; the contestant should also submit a separate envelope containing the same working title and his or her name and address.

Thus, the circle closes. A life which started in the Italian metropolis, now finds its satisfaction in complete devotion to a chosen profession, in faithful service to its ideals. It must be a satisfactory feeling for this artist—who lives in an 18th floor penthouse in the heart of Atlanta (when duties don't detain him in New York) to look from his windows across Atlanta to the Tennessee border, overlooking the Stone and Kennesaw Mountains. He may then recall the long way which led from the Po Valley and the Italian Metropolis to the Southern industrial and cultural center. And he may recall with pleasure the achievements of a life devoted to music.

DR. HENRY W. LEVINGER

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, ***Chief Critic and Editor***

CARNEGIE HALL

Stuart Fastofsky, violinist, Mar. 20, E—Mr. Fastofsky, with the admirable collaboration of Peter Howard at the piano, presented for the most part works little known and/or seldom heard in the U. S. Premiered in this program were Paganini's Duetto Fiorintino, Fastofsky's own Variations on the famous Paganini theme, Henkemans' Sonata (1944), Oliver's Suite (the composer was at the piano), and Fastofsky's Presto. The rest of the program was given over to Stravinsky's Duo Concertante, Suk's Burleska, Prokofiev's "Danse des jeunes antillaises" from "Romeo and Juliet," and various works of Kochanski and Szymanowski. Fire and energy with dazzling speed characterized the performance, although occasional harsh moments marred the artist's admirable tone. His brilliant intensity and virtuosity are thrilling, and yet one feels that more importance was placed on showmanship than on solid music making. The evening was obviously a justifiedly pleasant one for the artist's many admirers. W. L. F.

. . . technical skill, sensitivity and taste. . . . At the start of the evening, Mr. Fastofsky was not quite at his most secure. But in the Henkemans Sonata he reached his full stride.
N. S., N. Y. TIMES

. . . technical mastery and deftness prevailed, combined with a tone of appealing quality and satisfactory range of color and understanding of style and atmosphere.
F. D. P., N. Y. HERALD-TRIBUNE

Pension Fund Benefit Concert, Mar. 22. E—Dimitri Mitropoulos opened the evening with Boessenroth's transcription of Bach's Chorale Prelude "Wir glauben All 'in eine Gott" in a dignified and tonally well-balanced performance. In the rest of the program he provided a most sensitive and imaginative accompaniment for the Paganini of the piano, Artur Rubinstein, who played Beethoven's Concerto No. 4 in G (Op. 58), Chopin's E minor Concerto (Op. 11), and Rachmaninoff's Rhapsody on a Theme of Paganini (Op. 43).

A master of every style—whether the intimate lyricism of the second movement of the Beethoven Concerto, the romanticism of Chopin, or the sonority of Rachmaninoff—Rubinstein held the capacity audience spellbound from start to finish. H. W. L.

The Philharmonic and Mr. Mitropoulos gave Mr. Rubinstein valuable support all through these achievements. . . . But it has to be faced—Mr. Rubinstein was the principal attraction to the capacity audience, which cheered him, and certainly to his children, who were here on a holiday and allowed to see and hear Daddy put on a whale of a show.
H. T., N. Y. TIMES

Mr. Rubinstein's playing was memorable in every detail, including consummate skill, vitality and realization of the kaleidoscope of color and expression which this masterpiece has to offer. The orchestra was in admirable form throughout the fervently applauded program.
F. D. P., N. Y. HERALD-TRIBUNE

Rudolf Serkin, pianist, Mar. 23, E—An all-Beethoven program attracted a capacity audience to Mr. Serkin's recital (postponed from December because of illness). The *pièce de résistance* of the evening was a commanding performance of the seldom-heard 33 Variations on a Waltz by A. Diabelli (Op. 120). Despite its 55 minutes playing time—the entire second part of the program, lasting until almost eleven o'clock—the large audience did not relax its attention. Mr. Serkin declined, in the face of vociferous demands, to play encores, choosing rather to respond with numerous bows until the house lights came on to say "good night!" Beethoven's versatile treatment of moods in the 33 Variations elevates a near banal work to a plane of genuine tonal dignity. The final Variation ("Tempo di Minuetto moderato") was unforgettable. Mr. Serkin seemed to hurry the tempi in parts of the first and third movements of the "Pathétique" Sonata, and there was undue percussive force in bravura passages. H. I. B.

Mr. Serkin's presentation of the variations fairly earned the absorbed attention and enthusiasm of the audience. . . . He did pound the fugue, when his enthusiasm surpassed his tonal discretion. This was forgiven, as well it might be, in view of the sum of a thrilling performance.
O. D., N. Y. TIMES

(Diabelli Variations) . . . *Mr. Serkin's interpretation fully realized deep musical reflection such as this, and presented the animated sections of the score with pervasive zest and vitality. . . .*
F. D. P., N. Y. HERALD-TRIBUNE

The Bach Aria Group, Mar. 24, E—Guest conductor Robert Shaw and an array of fine solo artists drew a large crowd to this last program devoted to Bach's cantatas by The Bach Aria

Group. A chorus and five arias, each with instrumental obbligato, were presented together with the Cantata No. 42 (for the first Sunday after Easter) and Cantata No. 41 (for New Year's Day), which were given in their entirety.

Under Mr. Shaw's inspiring leadership, the chorus, orchestra, and soloists rendered flawless performances, achieving a perfect blending of their different parts and a full sound of rare beauty. W. L. F.

. . . the substance of the program and the quality of the performances reflected highest credit upon the sincerity and capacity of Mr. Shaw as musician and a conductor capable of securing the fullest and most intelligent cooperation of the singers whose efforts he inspired and augmented by his leadership. O. D., N. Y. TIMES

The performances were authoritative without being ponderous. Each of the soloists is a musician in his own right, and the ensemble work was altogether superb. Mr. Shaw conducted smoothly and steadily, aside from a bit of tonal roughness in the orchestra in the opening movement of Cantata 41.

A. M. B., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Mar. 25, E—Dimitri Mitropoulos returned to conduct a program devoted entirely to Tchaikovsky. Opening with the Suite in D minor (Op. 43, No. 1), a work full of the bathos and yearning characteristic of the composer, he ended the evening with a dramatic reading of the Symphony No. 5 in E minor (Op. 64).

Zino Francescatti in the Concerto for violin and orchestra in D (Op. 35) added another triumph to his already impressive list. He played the work not as a virtuoso show piece, but as a serious piece of real and impressive music. His beautiful tone, immaculate technique, and musicianship distinguished a performance of rare beauty. H. W. L.

(Concerto) *. . . a performance of taste and refinement . . . no showiness for its own sake. The line of the music was sustained, and its emotion was conveyed penetratingly . . . one felt in some places that the conductor was holding strongly in leash a disposition to make the interpretation more fiery.* H. T., N. Y. TIMES

(Concerto) *. . . Sentiment was avoided but the expressive range was comprehensive and appropriate, and notable elan marked the swift course of the finale.*

F. D. P., N. Y. HERALD-TRIBUNE

Rochester Symphony Orchestra, Mar. 26, E—With a colorful program, soloists, and choristers, the Rochester Symphony came into New York for their fifth concert, presenting scenes from Moussorgsky's "Boris Godunov" and the Ninth Symphony of Beethoven. With a new orchestration by Erich Leinsdorf, the conductor, the Rutgers University Choir, directed by F. Austin Walter, offered (in John Gutman's English translation) the "Boris Godunov" Prologue—"In the Courtyard of the Monastery"—and the complete Coronation excerpt.

In the first half of the program, while the arrangement of soloists behind the choir and orchestra worked some hardship on the singers, the effect was striking and on the whole the vocalists came through well. Louis Pichardo, bass, was heard as the Guard and the Old Peasant, singing sonorously and with clear diction, as did Walter Fredericks, who took over the roles of Shchelkalov and Duke Shuisky. Mack Harrell sang splendidly as Boris. His fluent phrases and impeccable enunciation added much to the enjoyment of the evening. The youthful timbre of the Rutgers Choir mitigated against a truly Russian atmosphere, but in the Ode to Joy section of the Beethoven work their was perfection of balance, precision in attack, and splendid texture of sound. The solo quartet was superlative in the exacting tessitura and long-spun phrases.

The Rochester Symphony Orchestra displayed marked skill and tonality, but the instrumentalists seemed overshadowed by the array of supporting talent. Erich Leinsdorf showed that he is undoubtedly a most gifted conductor. He apparently stems from the Nikisch school which advocates sparing *geste*, imagination, and a definite beat for absolute control. M. C.

(Coronation Scene from *"Boris Godunov")* *. . . This was a careful, cautious and altogether unimaginative treatment of Moussorgsky's superb scene. . . .* (Ninth Symphony) *. . . the feature of the evening was the performance of the Ninth. Here the chorus . . . knew what it was doing and did it very well. The solo quartet . . . performed with striking eloquence, clarity in molding and balance of phrase. . . . Mr. Leinsdorf was in excellent control of all these elements and of the orchestra, which is highly disciplined and obedient to his every command.* O. D., N. Y. TIMES

. . . many musicians laden the Ninth with so many outlandish notions that it ceases to be Beethoven. . . . Mr. Leinsdorf will have none of this. He is straightforward and honest. And he has an orchestra that follows, without question, his minutest requests. Throughout the evening there was no doubt who was in charge.

J. S. H., N. Y. HERALD-TRIBUNE

Dame Myra Hess, pianist, Mar. 27, A—For her second and final recital this season the distinguished British virtuosa regaled her enthusiastic capacity audience with an all-Beethoven sonata program meticulously set forth. The works were the E Major (Op. 109), A-flat (Op. 110), and C minor (Op. 111)—the last three solo piano sonatas. Dame Myra brought to each item her characteristic introspective treatment. Her Beethoven interpretations inspired the large audience to burst into a spontaneous ovation at the recital's conclusion. After many bows, she finally raised her arms to restore quiet, and begged to be excused from giving encores. "After Beethoven, what more could I say? I love to play encores for you, and will do so when I return next season. Good-bye!" The house lights came on to send her admirers home with memories of a great piano recital by a guest artist. H. I. B.

Annual Banquet of the New York Singing Teachers Association, Henry Hudson Hotel, March 16.

Guests (seated at table, upper left), from left to right: *Marta Eggert, Herman Neumann, Maria Kurenko, Thomas Hayward, Jennie Tourel, Jan Kiepura, Mrs. Robert Vogeler, Mrs. Cecile Jacobson (President of NYSTA), Giulio Gari, Mrs. Herman Neumann, Isaac Van Grove, Thelma Votipka, Peter Wilhousky, Joan Woodruff, Gid Waldrop, Mrs. Giulio Gari, George Reeves.* (Guests (standing behind table, upper left), left to right: *Arvo Jacobson, Mrs. Peter Wilhousky, Peter Tretyakov.*

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Wilhelm Backhaus—
"heartfelt musicianship"

Wilhelm Backhaus, pianist, Mar. 30, E—After 28 too long years Wilhelm Backhaus has returned to this country (having recently celebrated his 70th birthday) in an all-Beethoven program. His reception was triumphant. Carnegie Hall was sold out, and the applause did not relent until the master had played four encores. The program comprised five Beethoven Sonatas—Op. 13 in C minor, Op. 31 in D minor, Op. 81A in E-flat, Op. 79 in G, Op. 111 in C minor. Mr. Backhaus, playing with imagination, technical perfection, and deep understanding, made his audience aware that technique is only a means to an end, and that the end is making music. Though his interpretations were certainly carefully thought out, a heartfelt musicianship was the predominant source from which his unique art drew its impulse. It addressed the audience with an unbelievable immediacy. Others have played Beethoven Sonatas superbly, and others will play these great works. But, Wilhelm Backhaus' interpretative achievement reveals an artist of rare artistic integrity and perception.

H. W. L.

. . . one of the greatest evenings of the interpretation of Beethoven's piano music heard here.

O. D., N. Y. TIMES

. . . Mr. Backhaus' performance was of the kind that removes the taken for granted air which often besets familiar music, and induces its hearers to listen to the music with fresh attention. . . . His playing was always objective and devoted; it seemed to disclose Beethoven himself . . . it was art without artfulness.

F. D. P., N. Y. HERALD-TRIBUNE

Music of Norway, Apr. 1, E—An evening of good sturdy Norwegian music was heard at Carnegie Hall under the chief patronage of Norwegian ambassador Wilhelm Morgenstierne, in which two of that nation's outstanding musicians, Oivin Fjeldstad (conductor) and Robert Riefling (pianist), joined with Leopold Stokowski and his orchestra. The Chorus and the Chapel Choir of Columbia University (Jacob Avshalomoff and Searle Wright, respective directors) and the Choir of the First Presbyterian Church in New York (Willard I. Nevins, director) participated jointly in a commendable, generally well-balanced presentation of David Monrad Johansen's highly effective excerpt from "Voluspaa," a cantata for chorus, soloists, and orchestra. The vocal soloists were Esther Petersen (contralto), and Gunnar Sandvold (bass-baritone).

The over-lengthy program contained works by eight eminent Norwegian composers—Svendsen, Valen, Egge, Eggen, Jensen, Grieg, and Saeverud, the latter being represented twice. All of the music presented indicated fine orchestral composing, with native flavor, and in some cases a contemporary idiom. Mr. Stokowski conducted with infinite skill the darkly colored, beautiful "Kirkegaarden ved havet," the "Kjempeviseslaatten" of Saeverud, the "Klokkeklang" of Grieg, and the Johansen composition.

L. C.

. . . Fartein Valen, who died in 1952, proved to be the most impressive and original of the relatively unknown men on last night's program. . . . There were other things in the course of the evening that caught one's attention: The glib skill of Svendsen's "Carnival in Paris," the craggy vigor of Saeverud's music, the motor energy of parts of Egge's Concerto No. 2 for piano, and the simple, pastoral quality of Eggen's folk-like music. . . . One would like to hear the music of the younger men of Norway—and more of Valen.

H. T., N. Y. TIMES

. . . some examples of the work of Norway's younger generation would have been welcome, had time allowed. All of the program showed expertness in orchestral writing . . . Robert Riefling . . . played with technical mastery and interpretative understanding.

F. D. P., N. Y. HERALD-TRIBUNE

Pittsburgh Symphony Orchestra, Apr. 2, E—William Steinberg and his excellent orchestra returned after a very successful appearance last year with a program which in itself was ill advised. Schubert's Symphony No. 2 in B-flat opened the evening in a reading of great clarity and transparency. The rhythms bounced like inner springs, and the Schubertian melodies sang out in wide arches. It was a reading of finesse and culture, and spoke well for the orchestra which responded to Mr. Steinberg's slightest suggestion.

After intermission followed Mahler's "Lied von der Erde," the song of songs of resignation and *Weltschmerz*. Here Mr. Steinberg had a difficult stand, since the singers he selected for the performance were not quite up to par. In the wide expanse of Carnegie Hall, Elsa Cavelti, a Swiss contralto, was not exposed to best advantage. The voice sounded forced, throaty, and sometimes off pitch, though she traversed the songs with fine musicianship. David Lloyd, who interpreted the tenor songs, also had to rely more on musicianship than vocal equipment. These compositions demand a heroic voice. It was laudable how Mr. Lloyd faced the difficulties, but his innate vocal limitations deprived him of many

effective opportunities. Consequently, the performance, which was orchestrally splendid, did not convey the transfigured mood of the composition.

H. W. L.

. . . the delectable Schubert symphony was by far the better of last night's interpretations. . . . The orchestra played with precision, esprit, and excellence of ensemble tone and solo playing, and its reception was enthusiastic. The Mahler work did not fare so well. Neither of the soloists was completely adequate to the task in hand, though Mr. Lloyd has a handsome voice and a willing spirit. . . . Miss Cavelti's voice has a native richness but not the necessary measure of resonance and tonal variety and support. Her melancholy reflections became lachrymose and aimless.

O. D., N. Y. TIMES

. . . the larking Schubert symphony emerged somewhat dour and unsmiling, a mite ponderous in its sentiment and sonority . . . ("Das Lied von der Erde") *. . . last night's interpretation caught in an instant the heartbreaking laments and tortured tears that Mahler spilled out as his last will and testament. . . . Mr. Lloyd found some of his music rough going. . . . Miss Cavelti revealed a large and luminous contralto, eloquent in its middle register, but somewhat wobbly at the top.*

J. S. H., N. Y. HERALD-TRIBUNE

Bamberger Symphoniker, Joseph Keilberth conducting, Apr. 4, A—To meet a new orchestra is always a thrilling experience. The Bamberger Philharmoniker is one of the leading orchestras in Germany, and we in New York had the pleasure of making its acquaintance when it passed through the city after highly successful concerts in Mexico City and Havana.

The orchestra offered a highly conservative program, consisting of the Overture to "Iphigenie in Aulis" by Gluck, Mozart's Symphony in D, No. 38 ("Prague"), and Beethoven's "Eroica." This is a first-rate ensemble, well balanced in all its sections, and sensitive to the conductor's intentions. Their readings were authentic and tonally beautiful. If sometimes, especially in the finale of the "Eroica," the tempo seemed too slow, and inner tension lacking, the performances in their stylistic faithfulness made up for this shortcoming. Insistent applause of the audience was rewarded by a stirring performance of Wagner's "Meistersinger" Prelude. H. W. L.

. . . one could have hoped for something more striking in the way of interpretation. Mr. Keilberth, however, is not an intense conductor. He has a clear beat, he approaches the notes with the utmost fidelity—and that seems to be about all.

H. C. S., N. Y. TIMES

. . . the sonority of the ensemble is weighed heavily in favor of the violins, with the consequence that the group's color resource is quite markedly limited. . . . Mr. Keilberth did not prove himself a conductor of more than ordinary insight. . . . Hints of drama more vibrant and thrustful, however, were apparent in Mr. Keilberth's reading of Beethoven's "Eroica."

J. S. H., N. Y. HERALD-TRIBUNE

TOWN HALL

Rey de la Torre, guitarist, Mar. 19, E—Rey de la Torre held a capacity audience in hushed attention for two hours. The classic guitarist offered works of Milan, Fuenllana, de Visee, and Dowland. A sonata by Mauro Guiliani received its New York premiere, and selections by Sor, Llobet, Broqua, de Falla, and Albeniz completed the generous program. The atmosphere of the entire evening was filled with elfin sounds, sensuous and passionate, delicate and tender, echoing sentiments of faraway times, places, and events. Mr. de la Torre's agile execution reflects faithfully the fine shades of his musical sensitivity, and the evening offered a musical experience that one cannot soon forget. W. L. F.

. . . interpretation of the sonata was delicate and skillfully etched. Sometimes . . . a little too conscious of guitar effects rather than the musical line. . . . His tone does not have the carrying power that several other guitarists display. There was, however, much sensitivity to his performances, and he did not bear down too heavily on a vibrato, that bane of guitar playing.

H. C. S., N. Y. TIMES

. . . a performer who, without flamboyance, pays consistent attention to the business at hand, and whose music is a glowing, loving sort of business . . . delightfully sensitive colors and shades . . . he showed again last night, especially in the Giuliani sonata, that he is one of the ranking performers in his specialized field.

T. M. S., N. Y. HERALD-TRIBUNE

Robert Goldsand, pianist, Mar. 20, A—After a hiatus of a few seasons Robert Goldsand made an appearance in a program of great concert etudes for the piano. This idea, a happy one at first sight, did not on closer examination, prove favorable as an effective exhibition of Mr. Goldsand's potentialities. The concert highlighted technique. Mr. Goldsand can certainly do as good technically as anybody else—maybe better. But by the nature of the program itself, avoiding pieces of any length, the afternoon did not allow Mr. Goldsand to show his musicianship. There were pyrotechnics galore, some of which—Henselt's Etude in F sharp minor, for example—did not quite come off. By and large, one missed the power of real music-making, and tired of the continuous display of dexterity. Even Schumann's Symphonic Variations (Op. 13), which closed the program, could not make up for the deficiencies of the rest of the program, which included etudes by Liszt, Chopin, Debussy, Scriabin, Szymanowsky, Rachmaninoff, and Stravinsky. H. W. L.

Mr. Goldsand was in rather erratic form. At its best . . . the playing was fluid, technically expert, delivered in real virtuoso fashion. Elsewhere there was a broken melodic continuity and, frequently, tempos that were too fast.

H. C. S., N. Y. TIMES

National Association for American Composers and Conductors, Mar. 20, A—The second annual concert by the N.A.A.C.C. featuring The Little Orchestra Society, Thomas Scherman conducting, and Ellabelle Davis, soprano, was devoted to works by three contemporary Americans. The program opened with a lively performance of "A Southwestern Overture" by Clifton Williams. Following this Elizabeth Gould was soloist in her own Concerto for piano and orchestra. Both these works, characterized by rugged rhythms and a prominence of brass and percussion, were well-worked-out pieces, but derivative in conception. Lukas Foss' "Song of Songs" for soprano and orchestra was the third offering. Ellabelle Davis sang superbly in this fine dramatic setting of verses from the Bible.

After intermission the Symphony No. 1 of Holon Matthews received a spirited reading. The program closed with the "Chanticleer Festival Overture" by Daniel Gregory Mason, performed in memory of the late composer. W. C. H.

Among those present at the second annual N.A.A.C.C. concert, sponsored by Local 802, A.F.M. (from left): Alfred Knopf (Vice-President, Local 802, A.F.M.), Helen Matthews (composer), Elizabeth Gould (composer-pianist), Robert Russell Bennett (President, N.A.A.C.C.), Thomas Scherman (conductor, Little Orchestra Society), Ellabelle Davis (soprano soloist of the evening), G. E. Deakin (A.S.C.A.P. representative).

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All three works had the virtue of competence. . . . The Matthews symphony was possibly the best of the new works from the standpoint of instrumentation. . . . All three works for one listener just missed that elusive quality that begins where technique ends and makes the difference between competence and inspiration.
N. Y. TIMES

It is always nice for New Yorkers to take a peek beyond the city walls and see what goes on outside, although in yesterday's case nothing new or overly exciting turned up. Everything was serious, however, and solidly built and perfectly respectable.
T. M. S., N. Y. HERALD-TRIBUNE

Paul Gurevich, violinist, Mar. 21, A—Paul Gurevich offered a selection of works ranging from Handel's Sonata No. 6 in E minor to Saint-Saëns' Introduction and Rondo Capriccioso. Predominately an interpreter of the Classic idiom, the artist's performances of the Beethoven Sonata No. 3 in E-flat Major and Mozart's Concerto No. 4 in D Major displayed superb control, vibrant tone, and solid stylistic conviction, sans dazzling fireworks. Bach's Sonata No. 2 in A minor received like treatment. Accompanist Brooks Smith participated and assisted in commendable fashion to bring about a thoroughly pleasing afternoon of listening. W. L. F.

Paul Gurevich, accompanied by Brooks Smith . . . left no doubt about his ability to play the violin. His intonation was excellent, his tone clearly produced, his left hand accurate. But temperamentally Mr. Gurevich has progressed little. There was a curious lack of musical conviction that left the interpretations without backbone. . . . H. C. S., N. Y. TIMES

. . . his tone was substantial and ample in range of volume, with engaging brightness in outspoken upper notes, in which a slight wiriness of timber could occasionally be noticed. His playing often indicated promising musicianship. . . . His ability to set forth distinctions of style and mood did not, however, seem sufficiently developed to give the program . . . enough variety.
F. D. P., N. Y. HERALD-TRIBUNE

Nancy Silsbee, pianist, Mar. 22, E—Nancy Silsbee offered a program centered around dance rhythm pieces. Representing only four composers (Bach, Couperin, Pachelbel, and Ravel), three of whom are Baroque, is a questionable proposition in the first place. Coupled with snail-paced tempi and sluggish delivery, the enterprise resulted in slumber-provoking monotony. Although her conception was artistic and her playing straightforward, any attempt to overstep her prescribed technical powers with speed or vigor proved ineluctably futile. One felt at the close of the seemingly endless program that he had heard an extremely able amateur rather than a mature professional artist. W. L. F.

Miss Silsbee's technique, one learned, was apt to break down if she played at more than moderate speed. She never was really secure enough to start playing with authority and zest.
R. P., N. Y. TIMES

Miss Silsbee's choice of program showed an intelligent awareness of her own limitations . . . on the whole, the performer played them with rhythmic precision, agreeable tone, and clarity of musical line. Her tempos were too often on the slow side, however, and interest consequently tended to lag as the evening wore on.
A. M. B., N. Y. HERALD-TRIBUNE

Gold and Fizdale—"superb unanimity"

Gold and Fizdale, duo-pianists, Mar. 23, E—There is an almost unbelievable rapport between these two artists. Their teamwork is based on an extraordinary sensibility which makes one partner anticipate the other's musical intentions, a deeply rooted similarity of emotional reaction to the music and a similarity of technical approach. Their playing, therefore, has superb unanimity. Praiseworthy also, is their championship of contemporary music. There is nothing trite on their programs, and quite a bit of daring novelty. They opened the evening with the craftsmanlike Sonata (1938) by Hindemith, followed by Debussy's "Six Epigraphes Antiques" (1915), which because of their sameness failed to hold one's interest despite the delicate interpretation of the two artists. But Poulenc's Sonata (1953), written for Gold and Fizdale, is a *trouvaille*. The four movements show the finesse and delicacy of Poulenc's technique, his melodic inventiveness, and rhythmic and harmonic spice. The performance was inspired and authoritative. Four pieces by Carl Maria von Weber opened the second half of the program, which closed with the world premiere of Paul Bowles "A Picnic Cantata" (1954) for four women's voices, two pianos, and percussion. The text was written by James Schuyler. Participating, in addition to the duo-pianists, were Martha Flowers, Gloria Day, and Marida Geither (sopranos), Gloria Wynder (contralto), and Alfred Howard (percussion). This sophisticated and rather non-sensical supersecular cantata provides the kind of fun supplied in Gertrude Stein's poems. It has rhythm and the charm of the night-club stage. The performance was superb. H. W. L.

Mr. Bowles' new piece . . . is a moderately amusing idea spoiled by being protracted ten or fifteen minutes. The unusual scoring and the competence of last night's performers sustained interest for a time, but could not disguise altogether the fact that these were essentially the same musical ideas that Mr. Bowles' admirers have heard on other occasions under different names. J. B., N. Y. TIMES

. . . bravura qualities of color and touch that stamp them as ideal twin performers, and the lordly ability to immerse themselves wholeheartedly in the spirit and style of a composition. ("Picnic Cantata") *. . . droll and slightly whacky. . . . There is, however, considerable skill brought to bear in creating a melodized speech . . . gay, frolicsome and good-humored. The piece, undoubtedly was created for special tastes, and these tastes will revel in it and make it their own. And if any last night had not found the* Picnic Cantata *to their liking, there is no preventing them from looking elsewhere.*
J. S. H., N. Y. HERALD-TRIBUNE

David Davis, violinist, Mar. 24, E—Mr. Davis made an auspicious debut. The youthful violinist has a clean-cut technique, musical sensibility, and good stage projection. His sense of rhythm was evident in his playing of Stravinsky's Italian Suite and in the Hindemith Sonata in E. As a first performance he offered a short Fantasy by Hugh Aitkin. Though the work has not a very forceful individual profile, it gives the violinist excellent opportunity to show his mettle. The center piece of the program was Beethoven's Kreutzer Sonata, which gave ample proof of the artist's imaginative prowess. Mr. Davis throughout the evening enjoyed the valuable pianistic assistance of David Garvey. H. W. L.

Clean technical work, good intonation and spirited interpretations were the norm. Some reservations could be in order concerning Mr. Davis' tone, which lacks color and has a harsh ring in double-stopping or fortissimo phrasings. Mr. Davis played musically and confidently. . . . A few years of experience will supply an ingredient of subtlety that presently is missing.
H. C. S., N. Y. TIMES

His tone is extraordinarily large, resonant, and arresting in quality, but during the recital's first half, it was sometimes permitted to be rough when a bit of vibrato or bow-restraint would have controlled the situation . . . the roughness disappeared after the intermission. . . . Musically, the violinist is sensitive, intense, and thoroughly convincing.
L. T., N. Y. HERALD-TRIBUNE

Suzanne Kales, pianist, Mar. 25, E—The recital by Suzanne Kales listing works of Bach, Haydn, Mozart, Schumann, Chopin, and Liszt, proved to be one of unusual interest. A novel feature was the use of a full chamber orchestra to accompany the artist in the delightful Mozart Concerto in E-flat (K. 271). Under the direction of Franz Bibo, the work received a lively, though not too exact performance. The soloist's interpretations of Bach and Haydn were adequate; but technical difficulties assailed Miss Kales in the Mozart Concerto, the Schumann Sonata in G minor, Chopin's F minor Ballade, and the Paganini-Liszt Variations. The praiseworthy enterprise, so promising at the outset, was dulled by pedal smearing, uneven tempi, and general insecurities. The result was a lukewarm success rather than the smashing one the audience had anticipated. With much hard work in basic technique and maturity of period styling, Miss Kales will approach in performance the high standard her aesthetic tastes, already present, indicate. W. L. F.

Unfortunately Miss Kales was not up to New York recital standards. Her conceptions were immature, and technically she was not equipped to handle most of the music she had elected to play. H. C. S., N. Y. TIMES

There was not an instant of what could be termed bad taste throughout the evening, but neither was there a time when the mechanics of performance could be put to the back of the mind and expressiveness considered. The pianist is courageous and energetic, but not sufficiently prepared for the demands of the recital stage at present. L. T., N. Y. HERALD-TRIBUNE

Henri Deering, pianist, Mar. 26, E.—This piano recital by Henri Deering was notable for the superb standard of pianism and musical taste maintained throughout the evening. From the opening of Bach's A minor Prelude and Fugue, through Mendelssohn's "Variations Serieuses" and a group of modern French pieces, Mr. Deering's sound musicianship was evident. After intermission there were five Chopin selections. But as the evening went on it became apparent that all the fine technique and taste failed to kindle a communicative spark, and the audience was left without that warm satisfaction of having entered into a true musical experience. Mr. Deering showed everything but a heart.
W. C. H.

. . . experienced, well-routined playing . . . not a spectacular kind of pianist. . . . Where he is lacking is in music of depth and grandeur; and since his technique is not of really virtuoso caliber, he tends to have trouble with difficult writing.
H. C. S., N. Y. TIMES

One came away from Mr. Deering's recital wondering how such first-rate pianism could, in the final reckoning, communicate so little. . . . Everything is sonorous, everything is handsome. But the dynamic range, for all practical purposes, ranges between mezzo-forte and fortissimo, and there is seldom pause, lingering, nuance, or the affectionate turning of a phrase, even in Chopin. L. T., N. Y. HERALD-TRIBUNE

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William McGrath, tenor, Mar. 28, 5.30—Heard on numerous important musical programs, William McGrath made his New York recital debut not as a stranger, but was heartily welcomed by a friendly audience. Winner of the 6th annual concert award sponsored by JUGG, Inc., the tenor evidenced many of the reasons for his notable career to date. He is a superlative musician; everything he sang, whether the tone was good or indifferent, was delivered with meaning and a thorough understanding of form and text. At times Mr. McGrath, to use an elderly phrase, *pushed* his voice too hard, robbing the texture of a naturally sweet and soaring quality. We found him at his best in classic songs, of which the Hugo Wolf lieder were outstanding in style and emotional intensity. Curiously enough, he sang excellently in the exacting "Rinaldo" aria by Handel, and encompassed the Wolf "Der Feuerreiter" effectively. The "Cinq Epitaphes" of Vellones were also delightful. Stanley Sonntag was the fine accompanist.
M. C.

. . . a good musician, an imaginative interpreter with powers of vivid projection and the possessor of a voice of fine natural quality . . . he has worked hard to gain control of his voice. . . . Yet often that control cost him conscious effort, and this sense of effort was the flaw in an otherwise notably artistic recital.
N. Y. TIMES

His voice is not trumpet-like in its proportions, but possesses unusual beauty of timbre, with a touching lyrical sweetness as major ingredient . . . the artist is most inclined toward intimacy and refinement of expression . . . fleeting stridencies totally out of keeping with general excellence of vocalism . . . the singer is not entirely comfortable with the heroic genre of expression exemplified by one or two of the Wolf songs.
L. T., N. Y. HERALD-TRIBUNE

Sidney Raphael, pianist, Mar. 28, E—In an otherwise conventional program three first performances were listed: Alexander Semmler's Suite for Piano (Op. 5), Jaques Urbont's "Pensive Child," and Dora Flick Flood's No. 3 from "Patterns in Flight." Except for the Semmler work, a well-wrought piece of considerable interest, the premieres were hardly worth the presentation.

As for Mr. Raphael's playing, it is paradoxical. He goes through all the stage business expected of the "suffering" romantic: the staring at the ceiling, the extreme facial expressions of emotion, etc.—all of which would lead one to think that the musical result was sentimental and cloying. Yet the readings were unusually dry with a disconcerting lack of genuine feeling. The pianist's technique was not without flaws; tonally he tended toward the metallic but, nevertheless, projected a notable degree of sensitivity in the Chopin group.
M. D. L.

. . . played with sensitivity . . . however, handicapped by technique not altogether reliable. . . . It could not be said . . . that much individuality or melodic imagination were present.
H. C. S., N. Y. TIMES

. . . an agile executant, although his fingers are not invariably accurate and his tone tends occasionally toward hardness. Musically, he is a bit matter-of-fact . . . there are moments when one senses warmth and stylistic perception hovering beneath the surface, albeit they do not always come into the open.
L. T., N. Y. HERALD-TRIBUNE

Paul Krueger, bass-baritone, Mar. 31, E—With Arpad Sandor at the piano, Paul Krueger made his N. Y. recital debut in a varied program. Aside from works of Bach, Purcell, and Lully, he sang five Beethoven songs and Honegger's "La Danse des Mortes." In all instances Mr. Krueger conveyed the general musical impression; it was the details that suffered. The sound of his voice is rich and pleasing enough, yet there is a disturbing quiver in his production, most noticeable in the very lyric passages. Interpretatively, the singer is limited. For one thing, he has little sense of humor; even in the most serious songs, he seemed outside of the work. Mr. Krueger improved in all respects, however, in the American group, which ended the evening.
M. D. L.

Mr. Krueger revealed a pleasant, resonant voice of wide range and agreeable quality. . . . If taste and intelligence were all that mattered in a song recital, Mr. Krueger would occupy an honored place in vocalism. A shortcoming of his singing, however, is that it just misses the spark of excitement. . . .
J. B., N. Y. TIMES

Dolores Layko, pianist, Apr. 1, E—Dolores Layko, in her local debut, displayed a fairly facile technique, a generally pleasing tone, and a distinctly personal approach. The major work on her convential program was Beethoven's Sonata, Op. 31, No. 2. The tempi were too slow throughout the work, which might have been justifiable if there had been a driving force behind the music. The second movement lacked the inherent nobility of the writing and, at so slow a tempo, fell apart from want of a sustaining inner tension. Debut nerves might account for this, or Miss Layko's frequent slips of memory.
M. D. L.

. . . emotional awareness and unforced tone . . . sincere, if small-scale. . . . She did not display a thoroughly trustworthy technique . . . more than the usual quota of memory slips, even for a debut, where nervousness is natural.
A. M. B., N. Y. HERALD-TRIBUNE

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CARL FISCHER HALL

L. Petri Opera Group, Mar. 6, E—On the attractive stage the Petri Opera Group offered an unpretentious well-routined, colorful performance of "Carmen" which, restricted in stage movement, conveyed much of the atmosphere of a good TV showing. A twelve-man orchestra carried the musical continuity fairly smoothly, with particularly tuneful string and flute playing, under the expert baton of conductor Pasquale Ruisi, whose command and score reading deserve high praise. In the title role, Helen Rovelle was outstanding. She looked, acted, and sang the gypsy seductress with opulent voice and skilled ease. Leonard Petri, the director, was the Don José, displaying ringing high notes and stage experience. The supporting cast were uniformly excellent vocally, several possessing talents far above average—Nicola Barbusci and Jerome Sachs as Zuniga and Morales; Stephanie Reynolds, who sang Frasquita with marked clarity; James Buttely, a last-minute pinch-hitter, as Escamillo; Glenn Ellsworth and Douglas Bredt, respectively billed as Remendado and Doncairo, were all admirable. Pamela Green showed some promise as Micaela, and Irene Reicher as Mercedes. Kathleen Prizzia appeared as the Gypsy dancer in Act II.
M. C.

Karl Harrington, tenor, Mar. 28, E—In a series of songs ranging from Purcell to medleys of Negro Spirituals, Karl Harrington displayed intelligent musical understanding, but was not able to cope with his program vocally. One questions if it is wise for Mr. Harrington to attempt public recitals until he has had sufficient training. His quality is impure, nasal, and curiously unpleasant. His diction is not of the best, nor does his manner of projection show him to best advantage. Eugene Broadnax, accompanist, gave firm, commendable support. The most admirable feature of the evening was perhaps the catholic taste apparent in the programming.
W. L. F.

THE NEW SCHOOL

Society for the Second Performance of American Music, Mar. 20, E—In its second concert of the season the Society for the Second Performance of American Music went far towards establishing itself as a haven for today's young composers. Moreover, they can be assured of clear and enthusiastic readings by this group of young artists.

Although there was much that cluttered the organization of Elliot Greenberg's Quintet for bassoon and strings, the vigor and lyricism of the work came through. William Flanagan's "Five Songs," if a bit static, have a pleasant folklike quality. Poems for baritone, flute, and strings by Alvin Epstein, the most imaginative offering, was sensuous, fanciful, and at times macabre. However, both of these works suffer from a lack of prosody. Closing the program was Peggy Glanville-Hicks' "Gymopédie," a delicate and effectively scored piece. The group's musical director, Robert Mandell, conducted.
M. D. L.

> (Quintet) . . . *plenty of surety and a lyric impulse that has still to achieve focus.* ("Five Songs," *and* Poems) . . . *standard modern derivations, not too much respect for the verbal music or the imagery of the poetry that was being set, and a quota of faulty accentuations.*
> H.C.S., N. Y. TIMES

> (Quintet) . . . *did not rise much above the student level.* (Poems) . . . *more grown-up music. The vocal line is more flexible, the harmonic ancestry more difficult to descry. The instrumental accompaniment is atmospheric, with terse mosaic-like, impressionistic figures.* ("Gymnopédie") . . . *witty, sophisticated, tongue-in-cheek . . . its smooth facade conceals considerable contrapuntal skill and its singable tunes are artfully calculated.*
> A. M. B., N. Y. HERALD-TRIBUNE

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CARNEGIE RECITAL HALL

Phylene de Taranto, pianist, Mar. 19, E—Petite Phylene de Taranto, who can scarcely reach an octave, gave a man-sized piano recital of compositions ranging from Bach to Copland. Unfortunately, the recital was premature; for Phylene, only eleven years old, has not yet reached the point where her technique will allow her to express anything musically. Most of the time it was a case of how fast she could play, although she had little regard for correct notes. Musically she was obviously following her teacher's instructions. Nevertheless, with wiser guidance and less exploitation, Miss de Taranto might develop. M. D. L.

The young artist proved to be charming and unaffected as to stage presence, with strong and well-drilled fingers that she used in a somewhat mechanical fashion. The effect of her playing was rather like that of a child reciting a piece learned by rote, but without fully comprehending its meaning. J. B., N. Y. TIMES

. . . Miss De Taranto displayed an instinctive identification with her music that would seem to presage good things. She does not as yet understand the requirements of style, phrasing or dynamic proportion and is wont to wade into a piece at full speed, letting the chips fall where they may. L. T., N. Y. HERALD-TRIBUNE

Claire Barlow, soprano, Mar. 22, E—Blonde, regally beautiful, singing like a "glad-throated nightingale," young Claire Barlow disclosed in her debut appearance alluring vocal qualities and potentials for the stage that should carry her far in a singing career. The staid, set song recital is not for her, in our opinion. With a little more smoothness in the upper medium part of her range, a bit more certainty in her general delivery, she would be an asset to any opera organization in need of a tall coloratura, which is always a rarity. Not that she lacks excellent schooling in lieder and the fine songs of the French and English groups, but her chief gift is for florid, *altissimo* work as shown in her complete command of Ophelia's air from "Hamlet" by Thomas, with its lovely contrast of limpid legato and virtuoso brilliance, and the exacting "No, No, che non sei capace" by Mozart. In fact, the entire opening group was unusual, commencing with Gluck's Larrissa aria from "Il Trionfo di Clelia" and Paesiello's "Nel cor non piu mi sento." The Turino cycle, "Poème," and the Debussy, Fauré, Milhaud, and English numbers completed the program, which was ably accompanied by Stuart Ross. M. C.

. . . she performed quite creditably the fantastically difficult Mad Scene from Thomas' "Hamlet," . . . Miss Barlow's German group . . . was among the evening's least impressive moments. . . . There are rough and uneven spots in her singing, notably at the transition between head tones and the extreme high range. . . . Occasionally the tone was not quite focused, causing intonation to sag. . . . Miss Barlow's voice even in its present state is quite a remarkable one. J. B., N. Y. TIMES

Every note was like a diamond, and a well-cut one at that, right on pitch and reached without the slightest effort up to the dizziest altitudes. Seasoning is all she needs to bring ease and warmth into her delivery and voice and to fill in a blank spot or two in the upper-middle range. Right now she has everything else a coloratura needs. T. M. S., N. Y. HERALD-TRIBUNE

Margaret Darnton, soprano; **Suzie Matthews,** contralto; **Maxfield Lund,** tenor, Mar. 26, E—These three earnest young singers, just emerging from the student chrysalis, have several assets in common, though in varying degree; they are musically gifted and possess above-average voices. Miss Darnton, who opened with airs of Bach, Haydn, and Mozart, has an amazingly beautiful voice, one of the best, intrinsically, to be heard anywhere. It might easily be a great voice if the young soprano, obviously intrigued with the lovely sounds she was making, concentrated more definitely on musical accuracy and selfless interpretation. In the *Otello* duet and the Vaughn Williams number she showed that she has imagination. Miss Matthews disclosed a warm-toned, luminous contralto which was heart-catching in its sincerity and emotional throb. This singer showed careful schooling; she was almost overprecise where nuance and legato continuity would have served her more effectively. She would profit by less-hackneyed song material. The tenor, Maxfield Lund, also vocally promising and personable, did not, on this occasion, appear ready for professional career work. Leo Taubman was the outstanding artist of the recital, playing fine, fluent accompaniments. M. C.

Christine Chvartazky, pianist, Mar. 28, A—Seventeen-year-old Christine Chvartazky, in her debut, gave us an unusual program with a variety of new works. She premiered new pieces by Revutsky, Korestchenko, and Fomenko in addition to selections by Bach, Medtner, Scriabin, and Khachaturian. The final half of the program was devoted to the 24 Preludes by Chopin.

Miss Chvartazky displayed remarkable technical facility for one so young, and she had ample opportunity to show her agility, for most of the new works were in the post-romantic idiom of Rachmaninoff. With all this equipment and some more serious study, she will undoubtedly be heard of again. W. C. H.

Miss Chvartazky's playing has a number of virtues. The chief one is that everything she plays is meaningful to her. She has temperament, too, and an affinity with poetic, romantic music. What she needs, however, is still more technical drill. . . . Few youngsters of her age play with such intense personal communication. R. P., N. Y. TIMES

Miss Chvartazky has only five years of piano study behind her, but she has gained a good deal of technical facility in so short a time. She showed real flair for romantic music, too, and had the musical awareness to keep clear the contrapuntal lines of Bach's E-flat minor Prelude and Fugue. In matters of touch and tone, though, she seemed to be a student still, albeit a highly promising one.
A. M. B., N. Y. HERALD-TRIBUNE

Herma Menth, pianist, Mar. 28, A—Herma Menth presented a program listing a Clementi sonata; Schumann's "Papillons"; Brahms' Rhapsody (Op. 69, No. 2), Romance in F (Op. 118), Intermezzo in C (Op. 119), and Scherzo in E-flat minor (Op. 4); Debussy's Prelude, Sarabande, and Toccata; and, Liszt's Consolation in D Flat, and "Mephisto" Waltz. Her novel interpretations and winning stage personality charmed the near-capacity audience. Unfortunately, many wrong notes riddled the texture, and the artist's mature conceptions could not be entirely convincing. Her over-all success was due in most part to her engaging warmth and straightforward sincerity, making the intimate confines of Carnegie Recital Hall take on the atmosphere of a cozy drawing room.
W. L. F.

Her program was highly ambitious, but she attacked it with the fearless assurance of the veteran. At her best in horizontal music, she displayed fine finger-technique . . . was also able to manage the cruel coda of the Chopin G minor Ballade without major mishap, although her chordal work tended toward hardness and muddiness. But color and nuance were lacking.
A. M. B., N. Y. HERALD-TRIBUNE

Gunther Sprecher, pianist, Apr. 3, E—In a recital heavily slanted toward the moderns, Mr. Sprecher made a rather mixed impression on his audience last Saturday night. His opening group listed works of Brahms, J. B. Loeillet, Johann Schobert, and J. S. Bach. These pieces were of historical interest but, for the most part, musically inconsequential, with the exception of the Bach Toccata and Fugue in D minor. One may say the same for the Grieg sonata which followed. With the Debussy selections, however, the evening took on a definite sparkle, and the previous tediousness gave way to dashing virtuosity and vigor. The latter half of the long program featured works of Khachaturian, Turina, and Gershwin. Here the artist reached his flashiest moments, dazzling to watch, but lacking in breadth and depth. Thus Mr. Sprecher's performance was not entirely convincing despite his obvious talent and native facility.
W. L. F.

Mr. Sprecher worked his way around the keys without apparent effort, cleverly calculating his tempos to suit his technical capacities . . . rhythms were pointed and precise. . . . The playing was more than a mite mechanical, however.
A. M. B., N. Y. HERALD-TRIBUNE

Richard Kirby, baritone, Apr. 4, A—In his debut recital, Richard Kirby presented a program consisting of "Come Sweet Death" and "Good Fellows Be Merry" (Peasant Cantata) by Bach, and "O God, Have Mercy" (St. Paul) by Mendelssohn; a group of two well-known Schumann songs and two Wolf lieder, followed by an aria from "Le Roi de Lahore" by Massenet. A group of French songs by Chausson, Fourdrain, Paladilhe, and Delibes, and four songs in English by Malotte, Shaw, and Berger concluded the program.

Mr. Kirby, a sincere and intelligent young singer, is blessed with an ingratiating stage personality. The range is limited. The fine, rich quality of the middle and low voice was frequently dissipated through forced and explosive singing in the upper register. His delivery of the Bach and Mendelssohn numbers was commendable, but the Massenet aria did not appear to be within his rasp, vocally or otherwise. Further training and experience on the recital platform undoubtedly will further develop the singer's vocal talent and artistry.
L. C.

The baritone's gifts seem to lie in the direction of opera. . . . Mr. Kirby's vocal technique comes a little too close to crooning for complete comfort. . . . Yet the voice production is relaxed, barring a few forced high tones, and the vocal quality is engagingly firm in the low range.
A. M. B., N. Y. HERALD-TRIBUNE

HUNTER COLLEGE

Erica Morini, violinist, Mar. 20, E—Erica Morini in her only N. Y. recital this season offered a program of the most conservative design. Though technically and musically it was beyond reproach, we would have preferred to hear, from so distinguished an artist, other pieces than the Glazounov Concerto, Beethoven's "Spring" Sonata two compositions by Tartini, and a group of short display numbers. A superb artist of Miss Morini's caliber

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. . . Miss Morini's playing is one of the most entrancing sounds to be heard in the concert hall today . . . wonderful suavity like that of a beautifully trained human voice . . . even at loudest fortissimo Miss Morini never scrapes. . . . It was an admirably chosen evening of music, played as few violinists but Miss Morini could play it. J. B., N. Y. TIMES

. . . produces so delectable and variegated a sound upon her instrument that one marvels, moment by moment, that such warmth and splendor can be produced upon four thin strings.
L. T., N. Y. HERALD-TRIBUNE

37th Stadium Concert Season To Open June 21

The 37th successive season of Stadium Concerts will begin on Monday evening, June 21st, at Lewisohn Stadium on the campus of the College of the City of New York, and extend for six weeks through Saturday evening, July 31st, according to an announcement made by Mrs. Charles S. Guggenheimer, who has been Chairman of the project since its inception.

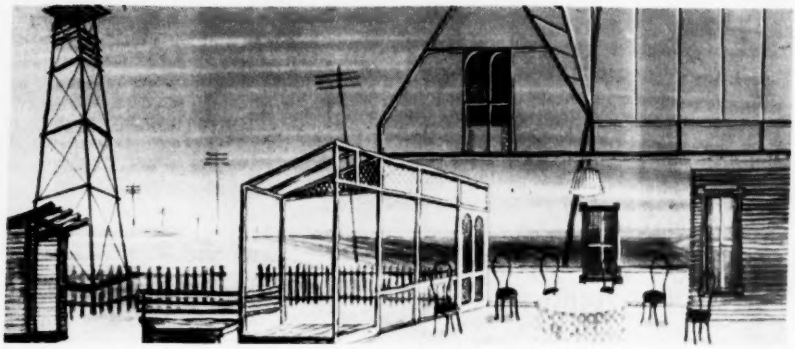
As in recent previous seasons, the outdoor concerts will be given five nights a week, on Mondays, Tuesdays, Wednesdays, Thursdays, and Saturdays; with Fridays and Sundays held open for any necessary weather postponements. All concerts will feature the Stadium Symphony Orchestra, and there will be the usual variety of stellar guest soloists and "special nights."

Pierre Monteux, the veteran French symphonic and operatic conductor, a perennial favorite of the Claremont Heights concert audiences, has been re-engaged for five concerts of the 1954 Stadium season. Alexander Smallens, who observed his 20th anniversary as a Stadium maestro last year, will also return to conduct four of this season's programs; while radio and recording batonist André Kostelanetz will again be on hand for two of the semi-popular Saturday night concerts.

Sir Adrian Boult, Musical Director of the London Philharmonic Orchestra, and until recently Musical Director for the BBC, who has not been here since 1949, has been engaged to conduct the first four concerts of the 1954 Stadium season and two others during the third week. In line with Stadium Concerts' traditional policy of introducing a new American conductor each season, Thomas Scherman, Musical Director of the Little Orchestra Society, has been engaged for a Stadium debut this year to conduct five concerts. Other conductors are still to be engaged for the "special nights" which will dot the Stadium calendar.

WORLD PREMIERE

"THE TENDER LAND"



By DR. HENRY W. LEVINGER

■ With all the accoutrements of a top musical event, in the presence of *tout* musical New York, the ever-so-active N. Y. City Opera Company gave Aaron Copland's first opera its initial hearing on April 1. The performance, admirable in its stylistic characteristics, was well prepared scenically and musically. The singers not only sang well, but looked their parts. Whatever the future evaluation of this work will be, one fact stands out prominently: it is a thoroughly American opera, a work which could not have been conceived or written except by a native American. It has the scent of American soil, the aroma of its plains, and the rhythm of its work-a-day activities. It is a pastoral of the age of the "common man," just as Handel's *Acis and Galatea* is a pastoral of an age which mirrored the social structure of its time in terms of the conflicts of semigods and mortals, and was written for an audience of crowned heads and noblemen.

The story of *The Tender Land* is simple, and basically undramatic. The libretto, by Horace Everett, treats of a simple mid-western family who are going to celebrate the graduation of the elder daughter. Their isolated world is invaded by the threat, and then the actuality, of two outsiders who excite in the girl dreams of a larger life. The two boys—farmhands—are hired to help with the harvest, and are accepted in the community.

At a party on the eve before graduation, one of them falls in love with the girl. The match is discovered by the grandfather, and the boys are ordered away. The boy and girl plan an elopement at daybreak. But the boy, fearing responsibility, and abetted by his companion's forebodings, flees. The girl's anticipation of fulfillment turns to despair when she finds the boys gone. She is consoled by her family, who remind her of graduation and the pattern of her life. But she realizes that the time has come to break that pattern and assert her own self. Though accepting her daughter's decision, the mother does not recognize the woman her daughter has become. And as the girl goes away to find her own life, the mother turns to her younger daughter, knowing that one responsibility has ended and another begun.

It is easy to understand what elements in this story attracted a composer of Aaron Copland's individuality. There is the rusticity which characterizes his former works, the close tie with the soil, the simplicity (if sometimes artificial) of the dramatis personae. And there is opportunity for the composer to use his very personal harmonic and rhythmic patterns. But, on the other hand, there is, so far as the libretto and music are concerned, a deplorable weakness of theatrical elements, a remoteness in the emotional situations which extends into the music.

With the first few bars of the score, one knows he is listening to Aaron Copland's music. It has the colors of his former, well-known works—"Billy the Kid," "Rodeo," and "Appalachian Spring." It has the flavor of his harmonic colors, the linearity of his melodism, his complicated simplicity, his distant warmth, and almost shy intimacy. But it is a masterful score written with great imaginativeness and consummate technical knowledge. It has moments of exalted musical beauty (the quintet at the end of the first act, and the second act love-duet, and rhythmic buoyancy, as in the dance episode of the party scene).

What this score misses is the musico-dramatic impact, the emotional white-heat which enables the listener to project his own emotions into the opera. It also lacks, with few exceptions, real operatic tunes. But it is a deeply honest work, faithful to itself and the artistic principles of the composer.

The N. Y. City Opera recruited an eminently capable ensemble for this performance. It was excellent casting, not only vocally, but also in the physical appearance of the singers. Jean Handzlik as Ma Moss was the incarnation of rigidity and strict principle, Rosemary Carlos as Yaurie Moss projected the objectivity of her role in voice and appearance. Even eight-year-old Adele Newton as Beth, the younger sister, was an austere child. Michael Pollock as Mr. Splinters, the postman, gave an impressive characterization, as did Norman Treigle as Grandpa Moss. Andrew Gainey and Jon Crain, as Top and Martin, the latter the amoroso of the story, sang very well and acted their parts with individuality. In smaller assignments Thomas Powell, Mary Kreste, and Teresa Gannon were excellently cast. The choral ensemble danced and sang with gusto. The stage direction of Jerome Robbins showed the graceful and sensitive hand of a regisseur used to choreography. The stage setting by Oliver Smith, set against a beautiful backdrop depicting the wide expanse of midwestern plains, was eminently atmospheric and also of great theatrical practicality (the scenery was mounted on movable slopes). Also laudable was the lighting by Jean Rosenthal, and the choreography of John Butler (especially the stylized square-dances). Thomas Schippers conducted masterfully, in complete command of stage and orchestra. The audience reception was at this first hearing enthusiastic. Composer, librettist, conductor, stage director and all the participants were called in front of the curtain again and again.

An opera was born. It now has to prove whether it will live.

Collaborating artists of the evening. Left to right: Thomas Schippers (conductor), Aaron Copland (composer), Jerome Robbins (stage director), and Horace Everett (librettist).

N. Y. CITY CENTER OPERA

Salome, Mar. 25, E—The enterprising N. Y. City Center Opera opened its spring season with Richard Strauss' demanding score "Salome." The cast, with a few exceptions, had never before appeared in the work. The scenic setting was distinguished by its atmospheric values. Joseph Rosenstock was the conductor, and Leopold Sachse the stage director.

An opera like this puts great demands on an ensemble. It is admirable if in the beginning of a season the performing forces can be welded into an artistic ensemble capable of projecting, musically and histrionically, this almost sordid tale of decadence with artistic power. Much has been written about the moral, or rather immoral, content of this libretto. Time has mellowed the verdict of the public; what once caused violent demonstrations is today admired by operatic audiences. The mastery of Strauss' music, its sweep, its instrumental refinement, have convinced even the most ardent enemies of the libretto that the music is what distinguishes this operatic masterpiece of our time.

A new Salome, Phyllis Curtin, made a remarkable debut. Her voice, though not large, has a timbre which lends itself magnificently to the lyric passages of the role. In addition, she has a graceful stage appearance, is extremely musical, a qualification eminently apparent in her delivery of the Dance of the Seven Veils, which she turned into an exciting pantomime. The final peroration was an emotionally moving experience.

New also was Ernest McChesney as Herod. His delineation of the part was a characterization of many facets. The lecherous satrap, driven by fear of the unknown god, was penetratingly portrayed. As Herodias, the always dependable Mary Creste gave renewed proof of her unfailing musicality and histrionic acumen. Vocally the outstanding performance of the evening was that of Walter Cassel, who presented a powerful and virile Jochanaan. His Curse of the Princess was delivered with blood-curdling power.

Jon Crain as Narroboth sang his beautiful lyric passages with vocal finesse. His opening "Wie schoen ist die Prinzessin Salome" gave the evening a mellifluous start. The large supporting cast successfully faced the intricacies of the score. The orchestra under Mr. Rosenstock's sensitive baton wove a colorful carpet of orchestral sound for the ensemble of fine voices. The score used was one arranged by Strauss for reduced orchestra after the premiere. The management, and particularly Mr. Rosenstock, are to be congratulated for this artistic triumph.

G. W.

Anna Russell, famous concert comedienne, in her operatic debut as the Witch in Humperdinck's opera Haensel and Gretel *(N. Y. City Center, April 3), bewitched the hearts of old and young alike.*

METROPOLITAN OPERA

Cavalleria Rusticana, I Pagliacci, Mar. 18, E—The first of the "Heavenly Twins" followed the customary path with Zinka Milanov, in her most angelic vocal estate, singing beautifully and flawlessly the Santuzza, and Kurt Baum, the Turiddu, winning an ovation of applause with emotionally warm and vibrant high notes. Mildred Miller, though not temperamentally seductive, made a colorful figure as Lola, and Thelma Votipka a somewhat dispirited Mamma Lucia. Frank Valentino captured the intensity of Alfio. The décor was the imaginative Sicilian village designed by Horace Armistead, and the staging was as directed previously by Hans Busch (including the delightful Easter Sunday church processional).

Part II offered "I Pagliacci" in (thank you, thank you Mr. Bing!) the quaint, logical setting designed by Joseph Novak in other years. The bombed-out town and modernistic cubes were gone, unregretted by us, as were also the weird costumes and customs of the revival several seasons ago. Leonard Warren, in visibly good spirits, opened the session with a luminous, rich-toned Prologue, and continued to depict Tonio forcefully as a combination of an outwardly gay, inwardly vicious, deformed clown. Ramon Vinay's Canio was splendid in voice and character delineation. He was throughout the heroic focus of the plot, and he sang with passion and climactic impact. Clear-voiced young Lucine Amara was an acceptable Nedda. The Balatella was delightfully sung; however, the soprano appeared not to be resourcefully directed in the *mise en scène,* which followed the too frequent lines of "run here, run there, make action." Miss Amara's talent is worthy of a little pantomimic schooling. Paul Franke, the Beppe, and Renato Capecchi, the Silvio, completed the cast. The music suffered from the drawn-out pace set by conductor Erede.

M. C.

Parsifal, Mar. 26, E—On the third Friday before Good Friday Wagner's "Parsifal" was offered for the first time this season. Fritz Stiedry's interpretation may have been somewhat on the slow side, but his emphasis of its solemn character certainly enhanced the grandeur of the work. George London portrayed the tormented Amfortas with poignant and pathetic gravity; his singing and acting were almost sublime. Astrid Varnay's Kundry is well known to be one of her most masterly roles; her dramatic and vocal interpretation was entirely up to par. New in the cast was Ferdinand Frantz appearing in the difficult role of Gurnemanz; he succeeded in combining a powerful voice with intelligent histrionic skill. Highly stirring, vocally as well as dramatically, was Gerhard Pechner as Klingsor. Charles Kullman sang the title role gently and suavely, but without radiance; some vocal inhibition and occasional unevenness was apparent. Lubomir Vichegonov, Jean Madeira, James McCracken, Osie Hawkins, Genevieve Warner, Mildred Miller, Paul Franke, and Gabor Carelli did well in the supporting roles; and a word of commendation was earned by the group of flower maidens—Lucine Amara, Maria Leone, Herta Glaz, Heidi Krall, Jean Fenn, and Margaret Roggero. That the entire performance was powerful and affecting was due to Stiedry's inspiring leadership. H. F. K.

Gala Performance, Mar. 27, A—To a full and enthusiastic house the "Met" put its best foot forward with a "Gala Performance." Included were single acts from "La Traviata," "Don Carlo," and "Rigoletto," plus the overtures to "La Forza del Destino,' and "Il Barbiere di Siviglia." The ballet department performed the Dance of the Hours from "La Gioconda," and the Bacchanale from "Samson et Dalila."

For pure vocal splendor as well as effectiveness, the excerpt from Act III of "Don Carlo" was the highlight of the evening, with top vocal honors going to Jerome Hines as Philip II, and Hans Hotter as The Grand Inquisitor. Mr. Hines, with his heavy, velvet-like, bass voice and his towering height, made a commanding monarch. Eleanor Steber as Elizabeth, Blanche Thebom as The Princess of Eboli, and Robert Merrill as Rodrigo—an all-star cast—offered thrilling performances.

The most attractive feature in such a varied offering is the opportunity of hearing in a single evening such a galaxy of fine voices. The complete second act of "La Traviata" offered Licia Albanese as Violetta, Jan Peerce as Alfredo, and Robert Merrill as Giorgio Germont. Neither Miss Albanese nor Mr. Peerce were in top vocal form, but Robert Merrill had a wonderful evening and gave to his role a convincing reality.

The complete third act of "Rigoletto" presented Richard Tucker, Leonard Warren, Roberta Peters, and Norman Scott in their respective roles of The Duke, Rigoletto, Gilda, and Monterone. This well-prepared performance was highly acclaimed by the enthusiastic audience.

G. W.

RADIO AND TV

By
DR. HENRY W. LEVINGER

Arrivederci, Maestro

At the end of his final concert on April 4, with the last C Major chord of Wagner's *Meistersinger* Prelude, Maestro Toscanini stepped slowly down from the podium. While the news went on the air that the venerable conductor had resigned as head of the NBC Orchestra, founded for him 17 years ago, he made for the wings. His baton, which he had wielded with incomparable mastery for 68 years, fell from his tired hand. A musician picked it up from the floor and handed it back to him. For us, the incident is a symbol of the hope we cherish that he will use it again. And we hope too that his most precious bequest, the result of his labor and travail—his orchestra—will be still with us, and that the Maestro himself may agree to head it on special occasions. Therefore, not farewell, but *arrivederci*, Maestro.

Following the announcement of the retirement of Maestro Toscanini, Brig. General Sarnoff, Chairman of the Boards of the RCA and the NBC, made public the following exchange of letters between the Maestro and himself.

March 25, 1954

My very dear David:

At this season of the year seventeen years ago you sent me an invitation to become the Musical Director of an orchestra to be created especially for me for the purpose of broadcasting symphonic music throughout the United States.

You will remember how reluctant I was to accept your invitation because I felt at that time that I was too old to start a new venture. However, you persuaded me and all of my doubts were dispelled as soon as I began rehearsing for the first broadcast of Christmas night in 1937 with the group of fine musicians whom you had chosen.

Year after year it has been a joy for me to know that the music played by the NBC Symphony Orchestra has been acclaimed by the vast radio audiences all over the United States and abroad.

And now the sad time has come when I must reluctantly lay aside my baton and say goodbye to my orchestra, and in leaving I want you to know that I shall carry with me rich memories of these years of music making and heartfelt gratitude to you and the National Broadcasting Company for having made them possible.

I know that I can rely on you to express to everyone at the National Broadcasting Company who has worked with me all these years my cordial and sincere thanks.

Your friend,

Arturo Toscanini

March 29, 1954

Dear Maestro:

Your letter, significantly written on your Birthday, touched me deeply. I realize that after more than sixty-five years of absolute dedication to the art of music you have fully earned the right to lay down your baton. Yet I am saddened, along with millions of people in America, indeed all over the civilized world, at the thought that we shall no longer be privileged to look forward to your broadcasts and concerts which for so many years ennobled our lives. That you have made your decision at a time that finds you at the very height of your artistic powers only adds poignancy to our deprivation.

As you know, my own life has been chiefly devoted to the development of instruments of communication. But, however important these may be, they are at best only instrumentalities. Their function is only to transmit. In the final analysis they will be judged by what they transmit.

For the last seventeen years radio, television and the phonograph have done their best to transmit with the utmost fidelity your self-effacing, incomparable re-creations of the great music of the past and present. And those of us who have striven to perfect these instruments feel in the highest degree rewarded for our labors. Happily, these instruments have recorded and preserved for us, and for posterity, the great music you have interpreted so faithfully and magnificently.

During these seventeen years of our intimate and happy association, I have learned from you much that is as vital in industry as it is in music. Your attitude towards your art and especially that human instrument—the orchestra—which realized your musical ideals, became an inspiration to me from the very first time I watched you at work. You proved so convincingly that in striving to attain perfection, the leader who seeks to obtain the maximum from those he leads, must demand the utmost not only from them but also from himself.

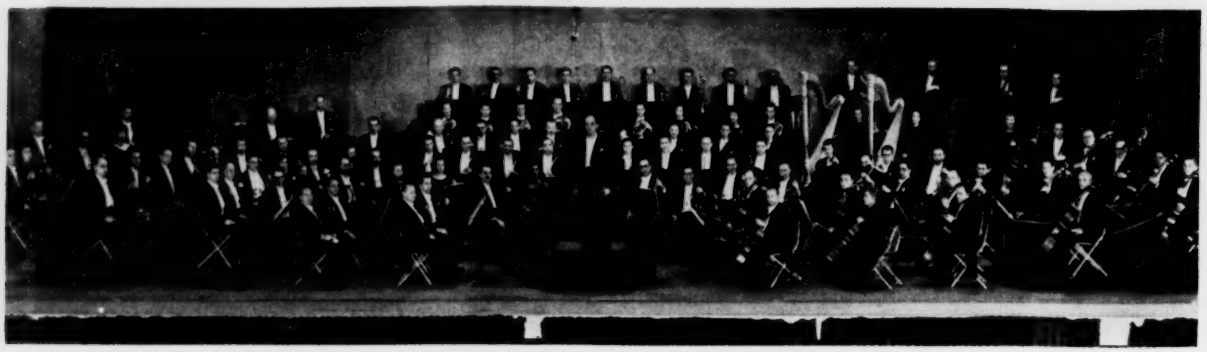
I know, dear Maestro, you will carry with you the love and gratitude of your many friends and the great multitude, unknown to you, whose lives you have enriched.

May God bless and keep you.

Your friend,

David Sarnoff

Fourth of a Series on the Great Orchestras of America



THE TRIUMPH OF THE PITTSBURGH SYMPHONY

Many vicissitudes were endured before the Pittsburgh Symphony Orchestra achieved its present honored place among the elite of the world's orchestras.

By RALPH LEWANDO

THE Pittsburgh Symphony of today, under the musical direction of William Steinberg and Associate Conductor Karl Kritz, the management of William McKelvy Martin, and the presidency of Charles Denby, reached its present high estate through the storm and stress of many years.

Mr. Steinberg, since assuming his duties here, has notably advanced the progress of the orchestra through splendid organization, excellent choice of personnel, and catholicity of taste as an interpreter. His outstanding leadership has won the complete confidence of his players and the appreciation of patrons. Moreover, as a program builder, Mr. Steinberg has demonstrated his lack of bias by performing both old and new works so that the public might hear and judge for themselves.

The origin of the name "Pittsburgh Symphony Orchestra" goes back to 1877, long before Pittsburgh had any idea of becoming a great industrial city, and when there were few musicians living there. But the city was hopeful that some day it would have its own symphony orchestra. In 1877, having no 'cellist, no bassoon player, no French horn players, the task seemed insurmountable.

The French horn problem was partly solved by fitting the horns with cornet mouthpieces, and teaching trumpeters to play them. A cabinet organ made an adequate substitute for a bassoon, and a violinist was given 'cello lessons by the orchestra conductor. Later a 'cellist was acquired, and sufficient instruments and players were enlisted to play some of the large-scale symphonic works. A guarantee fund and subscribers came to the support of the orchestra, and concerts were played occasionally in collaboration with the Gounod Club, a top vocal group, during 1877-78.

In 1879 the city's first May Festival was given by the Gounod Club and the Symphony Society, the latter group having increased its personnel to 50. Several noted soloists took part. The Festival was an artistic success but a financial flop which swallowed up the Symphony Society's entire guarantee fund. The orchestra was promptly disbanded.

In 1892 Carl Retter, who had formed the first orchestra, was requested by Rector Hodges of Calvary P.E. Church to provide an orchestra of 50 players and a choir of 100 voices to assist at special church services and at the Pittsburgh Exposition. This offered the first opportunity in years to assemble so many local musicians. Mr. Retter's hope for a permanent symphony orchestra seemed on the way to realization. Rehearsals were continued during 1893, and a great effort was made to interest Pittsburgh citizens in the founding of a permanent organization to be called the Pittsburgh Symphony Orchestra. An executive committee and an additional committee of 15 prominent business men were chosen to attend to the interests of the organization. A charter granted them exclusive rights to the use of the name "Pittsburgh Symphony Orchestra." In 1894 the Art Society founded the Pittsburgh Orchestra, with George H. Wilson as manager.

Through the 1880's a Symphony Society flourished under the batons of Fidelis Zitterbart, the composer, and Carl Retter. But it was not until February 27, 1896 that the first real Pittsburgh Orchestra gave its first concert. Its artistic excellence placed it among the country's six important orchestras. For about 15 years this orchestra represented significant achievement, giving from 30 to 40 concerts each season, and equalling that number in concert tours of the United States and Canada, and featuring as soloists: Melba, Sembrich, Joseffy, Casals, Paderewski, Schumann-Heink, and others of equal standing. Guest conductors included Walter Damrosch, Richard Strauss, and Sir Edward Elgar.

For the first three of those 15 years the conductor was Frederic Archer, a great organist of his time, and Carl Bernthaler, assistant conductor. Archer was succeeded by Victor Herbert, the operetta composer and popular 'cellist, whose six-year regime ended with the 1903-04 season. Following Herbert came Emil Paur, who previously had conducted the Boston Symphony for five years. Paur functioned not only as conductor but as violin and piano soloist and composer. Paur held sway in Pittsburgh until 1910, when lack of symphony guarantors and internal strife brought to an unhappy close the orchestra's notable service to the community.

William Steinberg (1952-)

Victor Herbert
(1898-1904)

Emil Paur
(1904-1910)

Antonio Modarelli
(1930-1937)

Fritz Reiner
(1938-1948)

More than a decade passed. Throughout that time, however, stirrings and rumors among the town's musical groups, societies, and clubs were heard concerning the organization of another orchestra. Interest in the idea spread until one day, in the office of Mrs. Enoch Rauh (first woman Director of Public Welfare in this country) something was done about forming a new orchestra. The indefatigable efforts of young attorney Edward Specter, lithographist Richard Rauh (son of Mrs. Rauh), August Fischer, and a few other musicians finally won the city's wholehearted approval for their proposed venture.

One concert was given in the spring of 1926, and was made possible by the admirable cooperation of the Pittsburgh Musical Society, Local 60, and of the musicians of the orchestra, all of whom contributed funds and 18 unpaid rehearsals. The concert was given to prove to the community that a symphony orchestra was feasible. It was a success, and a committee was immediately organized to support the venture. But trouble came from an unexpected source.

As soon as it became known that the concerts would be played on Sundays (because the professional musicians had no other day off), the orchestra, Manager Specter, and the Orchestra Board were embroiled in a controversy that rocked the city and state. It was occasioned by the invoking of a Blue Law of 1794 by the Sabbath Association of Pittsburgh. On the insistence of the Sabbath Association, the Manager and the Board—accused of violating the law which banned Sunday activity—were arrested after a concert on Sunday, April 24, 1927, found guilty, and fined. But the verdict was appealed to the County Court, and the accused were acquitted. The Sabbath Association appealed the finding to the Superior Court, but was over-ruled.

The Pittsburgh Orchestra camp was jubilant, the litigation having furnished admirable publicity, which Manager Specter used to good purpose. The eyes of the country were focused on the battle. New adherents were won to the Pittsburgh Symphony's cause. The orchestra continued to function.

The next season—1927-28—three concerts were given, and received hearty public response. Breeskin left Pittsburgh in 1930, and was succeeded by Antonio Modarelli, young Pittsburgh composer-pianist. Then came the depression. The orchestra experienced hard times but was able to play five concerts each of the next three years. During the spring of 1934 $50,000 was raised to provide for eight concerts during 1934-35 and 1935-36. The plan for the 1936 campaign was washed out by the Great Flood on March 17 of that year. This forced postponement of activity for an entire year.

In May 1937 the Pittsburgh Symphony Society launched a campaign to obtain $300,000 to maintain the orchestra over a two-year period. The plan provided for a strengthened and reorganized orchestra and a 20-week season under five noted conductors. A total of $240,000 was raised through the cooperation of prominent citizens, business firms, and the general public. Of this amount the Buhl Foundation contributed $50,000.

The regenerated orchestra's first season, however, was only 14 weeks long. Guest conductors were Otto Klemperer, Carlos Chavez, Eugene Goossens, Georges Enesco, and Fritz Reiner. Antonio Modarelli was to be associate conductor, but resigned to head the Wheeling Symphony. Dr. Klemperer held auditions in New York, spent four weeks rehearsing the new orchestra for its first concert on Oct. 17, 1937, and conducted it with triumphant results. During that season 14 lecture recitals with the orchestra featured Walter Damrosch, Olin Downes, John Erskine, and Olga Samaroff-Stokowski.

A most important era of growth of the Pittsburgh Symphony was the coming to Pittsburgh in 1938 of Fritz Reiner, whose skilled powers had long since been acclaimed throughout the musical world. He took hold of the job with zest. The orchestra personnel was further improved, and the first of Mr. Reiner's 10 seasons with the orchestra was launched brilliantly. The orchestra became one of the great symphonies of America. Fritz Reiner was in the vanguard as a seller of the symphony. The orchestra went on its first extended tour in 1946-47—3 countries, 63 cities, 17 states.

Today, under the musical direction of William Steinberg and the excellent managing of William McKelvy Martin, the Pittsburgh Symphony is achieving the greatest success of its career. In 1953 the orchestra made its first New York appearance at Carnegie Hall and won unanimous praise from the reviewers and public.

THE NATIONAL SCENE

BOSTON

■ One solution to the problem of the near-extinct patron of music has been advanced in the New England area. The Creative Concerts Guild was formed last year to commission and pay for new works to be given first performance by the Guild. Membership is open to any person who feels he can afford $8 yearly to encourage contemporary composition. For this very moderate sum, the patron gets a ticket for all four of the Guild concerts plus the feeling of being a new version of Prince Esterhazy and the others who spent prodigious sums on music—before the modern application of the income tax.

This year the Guild commissioned a piano sonata from Alexei Haieff, a string quartet from Roger Goeb, and a work memorializing Dylan Thomas with six composers each contributing a section—Herbert Fromm, Ervin Henning, Billy Jim Layton, Robert Middleton, Klaus Roy, and Gregory Tucker.

But for its first concert this season, the Guild ran into the same trouble that has always plagued those who commission music, namely the notorious habit of composers not completing their commissions on time. Haieff's promised sonata was not forthcoming and his Five Pieces for Piano were substituted for first Boston performance. Leo Smit played these pieces with his usual brisk competence (a phrase that might also characterize Haieff's music), and gave the audience the premiere of his own "Fantasy," which he has subtitled "The Farewell." The pianist's rendition of Schumann's Symphonic Etudes was clearly done, but the work itself was misplaced on this particular program. A performance of the Stravinsky Septet closed the concert.

Roger Goeb did deliver his quartet in good time for the Juilliard String Quartet to rehearse it and bring it to excellent performance. This reviewer was not present for the concert and must rely on others for the opinion that the new work has many good ideas and employs interesting effects but that it is weak in structure and form.

It is evident that the Creative Concerts Guild is not going to come up with a masterpiece for each and every concert, but we need to hear a whole lot of new music to find an outstanding work now and then. It will be a pleasure to report further on the Guild's activities.

Commissioning of new works is, of course, not a new idea in Boston, the most notable example being the impressive list commissioned by Koussevitzky and the Boston Symphony Orchestra for the 50th anniversary season. One of these, the Roussel Symphony No. 3, is a magnificent work, particularly as done by Munch and the orchestra for the 21st pair of the Friday-Saturday series. In fact this April 2 concert was a marvelous exhibition from start to finish, with Munch and his men doing just about the best work they have accomplished as a team thus far. The Mozart "Paris" Symphony and the Berlioz "Harold in Italy" (with Joseph Pasquale an effective viola soloist) closed the concert.

In his guest appearance with the orchestra the previous week, Guido Cantelli did a superb job in the Bartok Music for Strings, Percussion, and Celesta, but was disappointing in the Brahms First. JULES WOLFFERS

ST. LOUIS

■ After completing a three-week tour of southern and western states, the St. Louis Symphony Orchestra returned to complete its 74th consecutive season. The final three soloists for the season were Szymon Goldberg, who gave a notable performance of the Brahms violin concerto; Zino Francescatti, whose interpretation of Beethoven's great violin opus was incomparable; and Gina Bachauer, whose conception of Rachmaninoff's second piano concerto was less than authentic.

Vladimir Golschmann's orchestral programs continued to emphasize the importance of contemporary scores, and many of these were included among the more familiar standard classics.

Important plans are underway for the 75th anniversary season of the orchestra. Two of the features thus far announced are a joint appearance of Isaac Stern and Gregor Piatigorsky, and a performance of Beethoven's Ninth Symphony.

For the benefit of the orchestra's maintenance fund, two rather unusual events were recently given. The first was Leroy Anderson, who led the orchestra in a program consisting, in the main, of his own popular works. Several hundred were turned away from Kiel Opera House for the event. The other event was Liberace, who filled the 10,000 seats in Kiel Convention Hall, and an estimated 2,000 others could not gain admission.

The Boston Pops touring orchestra under Arthur Fiedler's direction gave an enjoyable light program before an audience that was not very numerous.

The Principia Concert Course closed its season with a piano recital by Claudio Arrau, whose capacity audience at Howard Hall was highly pleased and demanded several encores.

The Metropolitan Opera Company will give a performance of *Faust* in Convention Hall on May 13, under the auspices of the St. Louis Symphony Society. O. C.

Van Cliburn Wins Leventritt Award

Van Cliburn, 19-year-old pianist from Shreveport, La., and pupil of Rosina Lhevinne, won the coveted Edgar M. Leventritt Award in the 15th annual competition. This will entitle him to appear as soloist with the N. Y. Philharmonic-Symphony during the 1954-55 season.

For the first time since 1951 the judges felt that the quality of contestants justified making the award; for the past three years no such distinction was accorded to any contestant.

Mr. Cliburn was the unanimous choice of the judges, who were: Rudolf Serkin, George Szell, Leonard Bernstein, Eugene Istomin, Abram Chasins, Nadia Reisenberg, Alexander Schneider, Lilian Fuchs, Leopold Mannes, and Arthur Judson.

CLEVELAND

■ Announcements of the operas to be presented by the Metropolitan Opera April 19-24 seem to cause a good deal of unfavorable comment. Sophisticates deplore the selection of the same old warhorses; yet the management must consider the filling of 9,000 seats in Public Hall, which most certainly can not be done with Stravinsky's *The Rake's Progress!* Such thrillers as *Carmen* are a perennial "Must." The season will open with Lily Pons in *Lucia*, and close with *Il Trovatore*. In between we shall hear *Faust, Tannhaeuser, Aida, Boheme,* and *The Barber of Seville.* Even some of these have been criticized for their "new dress"—and there is a great deal of justice in that criticism!

■ Music events of great import are being crowded into these last weeks of the winter season. The most significant offering of contemporary music was the first performance of Stravinsky's Symphony of Psalms by the Cleveland Orchestra and its 250-voice chorus under the baton of George Szell. Regardless of our opinion of this complex, erudite brainchild of a sharp mind, first and foremost honors must be accorded the highly skilled performers. Conductor, orchestra (i.e., whatever is left of it after having been despoiled of its *nervus rerum*—violins and violas), and the magnificent chorus, efficiently trained by Russell Gee and Robert Stofer, gave a stunning performance.

■ In a special concert of the Cleveland Orchestra Leonard Shure appeared for the first time in several years performing Beethoven's "Emperor" Concerto in traditional and masterful style. With George Szell at the helm it was one of those wonderful cooperative affairs that bear the stamp of authenticity. The audience—with a large contingent of Mr. Shure's followers and students of the Music School Settlement, where he heads the piano department—was most enthusiastic. Mr. Szell on this occasion also conducted a magnificent Tchaikovsky "Pathétique"—one of his famous offerings.

■ Substituting for Arthur Grumiaux, who was scheduled to introduce the Alban Berg Violin Concerto at the 20th pair of symphony concerts, but was prevented by illness from fulfilling the date, we were again privileged to hear Erica Morini perform the Mozart A Major and the Glazounoff A Minor Concerti. Highlight of the evening however, was Mr. Szell's wonderful performance of Schumann's Fourth Symphony—a gem of exquisite, refreshing, and exuberant music-making!

■ The Juilliard String Quartet presented, in addition to Mozart and Beethoven, the Third Quartet by William Schuman; they were accorded a warm reception. Under the same auspices we heard the Albeneri Trio, which programmed Schubert, Mozart, and Ravel at Severance Chamber Music Hall. The Cleveland Friends of Music gave an interesting evening in which the quartet—consisting of Dr. Jerome Gross and Edward Matyi (violins), Abraham Skernick (viola), and Harry Fuchs ('cello) were joined by Leonard Shure (piano) in Brahms Piano Quartet in G Minor. The program also included Herbert Elwell's Blue Symphony for voice and string quartet; in this work Marie Simmelink Kraft sang the vocal part.

ROSE WIDDER

CHICAGO

■ With the Chicago Public School system as host, the Music Educators National Conference (a department of the National Education Association) held its 14th Bienniel Convention and Festival, with headquarters at the Conrad Hilton Hotel, on Mar. 26-31. It was attended by approximately 8,500 music educators and students from the United States, Hawaii, and Alaska. Contributing to the comprehensive and stimulating program were discussion groups dealing with all levels of music in education, and 45 musical organizations and demonstration groups. Outstanding speakers included Dr. Benjamin C. Willis, General Superintendent of Schools, Illinois and General Chairman of the convention; Archibald J. Carey, Jr., First Alternate Delegate of the United States Delegation to the United Nations; Dean E. T. McSwain of Northwestern University School of Education; Harold C. Case, president of Boston University; Belmont M. Farley, Director of Press and Radio Relations, National Education Association, Washington, D. C.; Raymond Kendall, music dean of the University of Southern California; Earl E. Harper, dean of the School of Fine Arts, State University of Iowa; and William B. McBride, Professor of Music Education, Ohio State University.

An additional feature of particular importance was The Music Industry Exposition, represented by 152 exhibitors from 13 states, displaying music education materials, instruments, and equipment. Among novelties exhibited was the newly invented type of record player—the Recordmaster, produced by DuKane Corporation, described as a music teaching aid designed for "learning instead of listening," with a "discussional control" adding to its value as a teaching tool. Also attracting considerable attention was the Audio-Visual Education Workshop and Demonstration Center sponsored by the MEEA in cooperation with the MENC Committee on Audio-Visual Aids in Music Education.

Among highlights of the musical program were concerts held in the Civic Opera House given by The Illinois All-State High School Orchestra

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Management
BERTHA OTT
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Franz BENTELER
CONCERT VIOLINIST
825 Orchestra Bldg. Chicago, Ill.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

ANDREW FOLDI
BASSO — Concert, Oratorio, Opera
De Paul University School of Music
64 E. Lake, Chicago FI. 6-4000 MU. 4-3428

BARRE HILL
TEACHER OF SINGING
American Conservatory
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Marimba-Piano Duo
CHENOWETH-SANDERS
1300 No. Dearborn St., Chicago WH. 4-6250

Allan KELLER
TENOR
186 Millbridge Rd., Riverside, Ill. WE. 9-9525 RI. 7-0800

ETHEL LYON
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BLYTHE OWEN
COMPOSER — PIANIST
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719 Fine Arts Bldg., Chicago WE. 9-4519
Res. Seneca Hotel, Apt. 423 SU. 7-2380

TCHEREPNIN
COMPOSER — PIANIST
825 Orchestra Bldg. Chicago, Illinois

(Ralph E. Rush, guest conductor) and The Rochester Inter-High Choir, Rochester, N. Y.; the Host Night concert given by the All-Chicago High School Chorus, Orchestra, and Band; the Central Kentucky Youth Symphony Orchestra; and the Flint Symphony Orchestra, Flint, Michigan. The Austin High School Ballet Company, the Lane Technical High School Orchestra, and the Lanphier High School A Capella Choir presented the final program of the convention.

Newly elected officers of the MENC are George White (Silver Burdett Co.), New York, N. Y., president; Benjamin V. Grasso (Associated Music Publishers, Inc.), New York, N. Y., vice-president; Ray Sacher (RCA Victor), Camden, N. J., secretary-treasurer. Directors are Leonard Feist (Mercury Music Corp.), New York, N. Y.; Ernest Ostwald (Uniforms by Ostwald, Inc.), Staten Island, N. Y.; Katherine Jackson (Music Publishers Holding Corp.), New York, N. Y.; and Clarence Foy (Theodore Presser Co.), Bryn Mawr, Pa.

■ Brilliance, energy, and originality captured the hearts of all who saw the Royal Winnipeg Ballet of Canada at the Opera House, Mar. 27. Despite a sometimes irregular accompaniment by the orchestra, the entire company displayed a virtuoso grasp of technique, a fresh approach to subject matter, and that most difficult of moods to project—whimsy. Dancers to watch in the years ahead are Carlu Carter (a ballerina of superb taste and elfin charm), Arnold Spohr, and Jean Stoneham. Ballets presented were set to the music of Strauss, Minkus, and Rachmaninoff, plus a medley by the conductor, Eric Wild. With the exception of "Don Quixote," choreography was by the company's own Gweneth Lloyd. Costumes and decor, added to the fine acting of the group, made a memorable evening of ballet.

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■ A festival-pageant of music and dances of the world—country by country—will be staged on May 8 in Medinah Temple, Chicago, under the direction of Harry S. Walsh. Climaxing Music Week, the festival-pageant, sponsored by the Golden Lyre Foundation of the Illinois Federation of Music Clubs (Mrs. Alma K. Anderson, Chairman), will be given for the benefit of permanent headquarters in Chicago for the Illinois Federation of Music Clubs.

Marais and Miranda, international balladeers, cut the cake at a backstage party following the first performance of Tony Beaver, *folk opera with libretto by Max Berton and music by Joseph Marais. The opera was presented by students of The Principia Upper School, St. Louis, Mo.*

■ A capacity audience heard Marais and Miranda in a charming concert at Kimball Hall, Mar. 20. (Charm is scarcely the word for that rare combination of fine musicianship, subtle comedy, depth and knowledgeable acting that is the trademark of this team.) Outstanding on the varied program was a scene from the opera *Magda* by O'Neal and Marais. Here was a fascinating Miranda, singing, in her role of a romantic and lonely Boer girl, "A Man Who's Strange." There was comedy, and dialogue intelligent enough to please the discerning. French, Scottish, and South African ballads, and American, Australian, and Flemish favorites completed the evening.

■ Alyne Dumas Lee was presented as guest artist by the Illinois Opera Guild at the Guild's spring meeting at the Arts Club of Chicago, Mar. 24. . . . . Leonard Pennario was soloist with the Chicago Symphony Orchestra in an all-Gershwin program conducted by George Schick at a recent Saturday evening concert, playing the composer's Concerto in F and Rhapsody in Blue. Mr. Pennario played to a sold-out house. . . . . Myron Carlisle, baritone, was soloist in a first performance here of a song cycle, "Handsful" (poetry by Carl Sandburg), when he appeared on a recent Chicago Conservatory faculty recital. . . . . Wanda Paul, concert pianist and member of the artist faculty of Northwestern University School of Music, appeared recently on the concert series presented at Notre Dame University (April 5) and Morton Junior College. . . . . The Chicago Chapter of the International Society for Contemporary Music presented the third Young Composers Program this season at Roosevelt College, Mar. 28, with the following composers represented: Nathaniel Weintraub, Robert Block, Mildred Motenke, Joseph Lukewitz, Rudolph Bubalo, Richard Soong, James Yoghourtjian, Ellis Schumann, and Fred Kaz. DOSHA DOWDY AND RENÉ DEVRIES

CINCINNATI

■ With Cincinnati preparing diligently for its biennial May Music Festival, public activities on the local musical front during the past few weeks have been quieter than usual. Just before its extended eastern tour, the Cincinnati Symphony Orchestra under Thor Johnson's direction presented Artur Rubinstein for the 13th time in this city. In the 17th concert pair a month later, Mar. 26-27, Jorge Bolet electrified his audience as he did last year.

■ Interest was great in the first Cincinnati appearance of the Agnes De Mille Dance Theatre on Mar. 2. Satirical parts of the program held the observer's attention. Others, however, like the "Gold Rush" and "The Evolution of Ragtime" failed to brush away signs of ennui. Individual performances were of high caliber, especially the dramatic pathos of Gemza De Lappe, the sheer beauty to eye and ear of the "Pavane" by Lidija Franklin and James Mitchell, and the airy elegance of Loren Hightower in a Suite of Dances by Bach.

■ Leon Fleisher's debut in a warmly toned recital for the Matinee Musicale Club on Mar. 18 disclosed an uncommonly talented pianist.

■ It is remarkable how the La Salle Quartet's "Renaissance in Strings" has increased the appreciation of chamber music in Cincinnati. The growth of the audiences attracted by this young organization is nothing short of amazing, and it is gratifying to report that it has been re-engaged for another year of residence at the College of Music. Each of its programs introduces a work new to the community. On Mar. 9, the La Salle group presented the Quartet (1949) of Leon Kircher, which will also be played by them at the festival of the International Society for Contemporary Music in Haifa, Israel, this June. It is a deft combination of the biting accents of Bartok with the harmonic background of Schoenberg, which is at its most accessible in the plaintive second movement.

Another novelty here was the Nielsen Quartet in G minor, partly romantic and partly academic, which the Guild Quartet played commendably at one of the United Fine Arts Chamber Music concerts. This project is made possible through a grant from the Music Performance Trust Fund of the recording industry.

■ *The Secret Life of Walter Mitty* by Charles Hamm, a member of the Cincinnati Conservatory of Music faculty, which won the 1953 Ohio University prize for a new American chamber opera, received its first Cincinnati production by the Conservatory Workshop on Mar. 29-30. Based on the famous story by James Thurber, the new opera is a well constructed and immensely enjoyable piece of workmanship. It has fantasy, comedy, and an inherent pathos which make it a welcome addition to the growing list of pieces of this type. The performance, under the direction of Hubert Kochritz, was exemplary in every respect.

LOUIS JOHN JOHNEN

MINNEAPOLIS

■ The world premiere of a new symphony by Sandor Varess, Hungarian composer, was given by the Minneapolis Symphony Orchestra, conducted by Antal Dorati, at the subscription concert in Northrop Auditorium on March 12. Varess now lives in Berne, Switzerland, a refugee from the Communists.

The new work is called Sinfonia Minneapolitana, not because it is in any sense descriptive or programmatic, but solely because of its dedication to the Minneapolis orchestra. The work was commissioned by Fred Mann, director of the Robin Hood Dell Orchestra, Philadelphia, in honor of the Minneapolis orchestra's 50th season. Mr. Mann made the offer to Mr. Dorati when the Minneapolis conductor was Robin Hood Dell guest conductor in 1952. Mr. Dorati suggested Varess for the commission, and Mr. Mann agreed.

The Varess symphony was to have been played last season (the Minneapolis orchestra is currently in its 51st season), but illness of the composer delayed completion of the work until it was too late to prepare and schedule it in the 1952-53 programs.

Varess himself was quoted in the concert's program notes, written by Donald N. Ferguson. His description of the form of the Sinfonia Minneapolitana reads, in part: "The structural feature of the Sinfonia Minneapolitana is determined by the manifold evolution of two themes. The first of these, played by the violins after an introduction, appears in four different forms and is the main subject on which all three movements are based, and which finally evolves in a six-part, chorale-like contrapuntal texture in the brass, serving as a coda to the piece. . . . Reduced to its most important items, the scheme of the Sinfonia Minneapolitana shows the following pattern: "A B C, c_1, c_2 . . . B A B, b_1, b_2 . . . C B."

B and C are the two principal themes, and the three movements are played without pause. Playing time is about 20 minutes.

All of the three music critics agreed that the Varess symphony deserves more hearings.

■ Dimitri Mitropoulos, conductor of the New York Philharmonic-Symphony, is scheduled to return to Minneapolis (where he conducted the Minneapolis Symphony Orchestra for 12 years) when he goes on tour next season with the Philharmonic. The Mitropoulos-Philharmonic Minneapolis appearance will be one of the events of the University of Minnesota Artists Course.

Other events of the 1954-55 Artists Course series arranged by James S. Lombard, director, are appearances of Roberta Peters, Brian Sullivan, Eugene Istomin, Yehudi Menuhin, Alexander Brailowsky, the London Festival Ballet, and the Old Vic company in Shakespeare's *A Midsummer Night's Dream*, starring Robert Helpmann, Stanley Holloway, and Moira Shearer. (Dates of these events are still tentative.)

NORMAN HOUK

Harvey Gaul Music Composition Contest Announced

The Friends of Harvey Gaul, Inc., of Pittsburgh, announces its 8th annual composition contest. A prize of $300 will be awarded for a violin solo with piano accompaniment, suitable for concert performance. An additional prize of $100, in memory of Harvey Gaul, will be offered by Mrs. Albert Keister for the best composition in four harps.

Dr. Harvey B. Gaul, organist, choirmaster, and composer, was so widely mourned when he died by accident in December 1945 that his Pittsburgh friends organized and incorporated the memorial association sponsoring the annual composition contests, which are open to all persons who are citizens of the United States.

The rules for this 1954 contest specify that only compositions are eligible which have not been published; each composition must be signed with a *nom de plume;* attached to each must be a sealed envelope containing the name of the composition as well as the real name of the composer, and bearing the *nom de plume* on the outside. All manuscripts must be in ink or photostatic copy. Compositions remain the property of the composer and will be returned, provided return postage is sent. More than one competition may be submitted, but the entry fee of $2 must accompany every manuscript submitted.

Compositions must be submitted on or before Dec. 1, 1954, to the Friends of Harvey Gaul Contest, Mrs. David V. Murdoch, Chairman, 5914 Wellesley Avenue, Pittsburgh 6, Pa. The decision of the judges (who reserve the right to withhold prizes in case no composition is of sufficient merit) will be announced at the semi-annual meeting of The Friends of Harvey Gaul in April 1955.

Whittemore and Lowe To the Rescue

Duo-pianists Arthur Whittemore and Jack Lowe ran into a situation in San Antonio, upon their arrival for a Mar. 15 date, with the Friends of Music. Veteran manager James Devoe had been having a rough season. Whittemore and Lowe suggested that they move the audience on the stage and in the first rows rather than try to play to an audience scattered throughout a house seating 6,000. The morning of the 15th they learned that Mr. Devoe had suffered a stroke during the night. They immediately asked the stagehands' union to contribute their services, and the city to donate the auditorium. They, in turn, waived their fee. The net result was a capacity audience, with the Friends of Music receiving an unsuspected financial windfall.

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LOS ANGELES

■ The Philharmonic Orchestra concluded its 35th season with two concert pairs featuring Paul Badura-Skoda and Jascha Heifetz as soloists under Alfred Wallenstein's baton. Neither program, however, capped the seasonal climax provided by a recent performance of Brahms' Requiem. Indeed, both were somewhat disappointing, particularly in the playing of the soloists—the one a newcomer heralded by his fine recordings, and the other an artist from whom one has come to expect perfection.

Badura-Skoda's playing of the Beethoven First Piano Concerto disclosed a slightly displeasing core of hardness in his tone, and found him guilty of some sloppy fingering and one very bad entrance in the finale. Yet despite these flaws—more than rectified by two fine recitals in nearby communities a few days later—one could not escape being captivated by a flair which was almost controlled by musicianly sensitivity. He and Wallenstein, despite the "fluffs," played the concluding rondo with a gay *cajolerie* which was in many ways superb.

The program opened with Ludwig Maurer's rarely played Symphonie Concertante for Four Violins and Orchestra, in which four distaff members of the Philharmonic—Dixie Blackstone, Marjorie Knapp, Thelma Beach, and Viola Wasterlain—were the well-received soloists. The work—happy, melodious, and not too hackneyed—gave every opportunity for the four soloists to display their individual and collective wares, with Miss Blackstone's performance being by far the best. The concert ended with an inconsistent and uninspired playing of Brahms' D Major Symphony.

Heifetz' work in the Beethoven Violin Concerto at the final concert pair was disappointingly perfunctory, and did not gain by Wallenstein's far-too-reserved accompaniment. Heifetz' tone seemed white and thin, though as usual his technic was flawless. Wallenstein gave far more drive and warmth to Rachmaninoff's E minor Symphony, particularly in the first three movements, though the finale seemed overly noisy. An excellent orchestral transcription of Haydn's C Major Fantasia for piano—the work of Fred Kuphal, the Philharmonic's librarian—opened this program.

■ A week later the Roger Wagner Chorale hired an accompanying symphony orchestra of top film studio instrumentalists to join the augmented chorus in Elinor Remick Warren's secular oratorio, "The Passing of King Arthur," based on Tennyson's poem. Premiered by the Philharmonic under Coates in 1940, it is unquestionably the most impressive and well organized of Miss Warren's larger works. It mirrors to an almost cinematic degree the romantic sentiment and concept of Tennyson's writing, but, like that writing, is rich in imagery, spiritual in inspiration, and lush in sound. Largely homophonic and monochromatic, it reaches its climax in an exciting fortissimo fugato for full chorus and orchestra. It was splendidly sung and played by soloists Robert Weede (baritone) and William Olvis (tenor), the chorale, and orchestra under Wagner's direction.

■ A recent Evenings on the Roof program, largely devoted to Stravinsky's music, brought the world premiere of three Shakespeare songs the composer wrote for the Roof "as a tribute to [its] artistic achievements during 16 seasons of concerts." Exquisitely sung by Grace-Lynn Martin, the poems which Stravinsky set were "Musick to Heare" (*Sonnet VIII*) "Full Fadom Five" (*The Tempest*) and "When Dasies Pied" (*Love's Labour's Lost*). The fluctuation of melodic line was limited, the color hazed and cool, and the mood somewhat arch. The artful small instrumental accompaniment lent much flavor to the limpid vocal line. The last of the three, "When Dasies Pied," is particularly lovely.

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Repeated on this program was the Cantata for Soprano, Tenor, Women's Chorus, and Small Instrumental Ensemble first conducted by the composer at U.C.L.A. early in 1953. At this Roof hearing, under Robert Craft's direction, with Miss Martin and Richard Robinson as soloists with a choral group from Occidental College, one was much more impressed by the unity of the work, its expressive beauty despite the spare means used, and the haunting qualities of "A Lyke-Wake Dirge," the choral passage which links the sections together, and of the tenor and soprano duet, "Westron Wind." However, despite the contrast it provides, the grey-hued, vault-cold tenor solo is depressingly dull, and provides an excruciating test of stamina for the singer.

■ The Albeneri Trio's concert for the Coleman Chamber Music Assn. brought the West Coast premiere of Karol Rathaus' Trio Serenade (Op. 60), a work of great strength, integrity, and striking contrasts. It replaced the commissioned Trio by Leon Kirchner, which wil be premiered next season. For the Music Guild the pianocello duo of Joanna and Nikolai Graudan was joined by Mitchell Lurie and Eudice Shapiro for Hindemith's Quartet for Clarinet, Violin, Cello and Piano—with its fantastic clarity of instrumental line and texture. In the Bach and Beethoven works played by the Graudans the somewhat dry tone of Mr. Graudan lacked lustre in comparison with the fine piano work of his wife. C. SHARPLESS HICKMAN

LOUISVILLE

■ There could hardly be a happier ending to the Louisville Orchestra's subscription concerts series than the one chosen by Mr. Robert Whitney at the last concert on Mar. 17, Schubert's grand symphony in C Major (No. 7). The ovation which followed was well earned. Equally well performed and received was the Ballet Suite from Grétry's *Céphale et Procris* in Felix Mottl's orchestral arrangement, which opened the evening. The centerpiece of the program was Quincy Porter's Concerto for two pianos and orchestra, which received its world premiere at this concert, with Dorothea Adkins and Ann Monks as soloists. The brief work begins with an ingratiating theme, but soon loses itself in details. If there was a musical message in the work, this reviewer failed to comprehend it, and so, apparently did the greater part of the audience, judging from the hesitating applause which seemed directed mostly to the soloists.

■ Mozart's *Abduction From the Seraglio* was presented by the Kentucky Opera Association and the University of Louisville School of Music on Feb. 25 (Columbia Auditorium). The success of the delightful performance was due, above all, to Moritz Bomhard's inspiring direction. The music came to life under his baton, and he kept the action on stage in sprightly motion. Constanze was sung beautifully by Audry Nossaman. Freda Schell as Blonde, and Robert Fischer as Osmin were vocally and histrionically excellent. Robert Nesbitt (Georgetown College) sang and played Pedrillo attractively. Monas Harlan's (Belmont) singing and acting seemed somewhat inhibited and not flexible enough for the Mozart style. The audience showed that every moment of the evening was fully enjoyed.

■ Several of the commissioned new works presented lately in the Saturday Afternoon Public Readings by Robert Whitney and the Louisville Orchestra deserve mentioning. Bernard Wagenaar's Short Overture for small orchestra (no trombones, e.g.) sounded well but left no lasting impression. "Triskelion," by Halsey Stevens, in spite of its ancient title, is good modern music. A successful experiment was performed with the Rhapsodic Variations for Tape-Recorder and Orchestra by Otto Luening and Vladimir Ussachevsky, probably the first combination of an inanimate, preset soloist and an orchestra. The two are well blended. The electronic-acoustical possibilities of the manipulated tape-soloist even produced a cadenza. The orchestra uses a colorful language, and the 17 minutes listening time certainly was not wasted. "Rausschmeisser," meaning bouncer, an expression used in German dance halls for the last ripsnorting piece, could well be applied to Gardner Read's Toccata Giocosa (Op. 94). All orchestral fireworks are displayed in this attractive and exciting showpiece, which proceeds with driving rhythm without being devoid of melodic content. The appeal is immediate and convincing.

■ The first opera commissioned under what has become known as the Louisville plan, and premiered on April 3, was *The Transposed Heads* by Peggy Glanville-Hicks. It is written in six scenes with the libretto taken almost verbally from Thomas Mann's novel of the same title. The music is substantial, conservative, appealing, and easy to follow. The melodic element is predominant, especially in the vocal parts. Some tunes, according to the composer, were taken from Hindu sources, and many of the intricate rhythms are also of Hindu origin. The principal roles were expressively sung and acted by Monas Harlan (Shridnamu, a young Brahmin), William Pickett (Nanda, his low caste friend), and Audrey Nossaman (Sita, a young woman). Moritz Bomhard's careful preparation, imaginative stage setting, and vital direction were cardinal factors in the success of the work and its favorable reception.

HANS F. KUPPENHEIM

Pacific Opera Company in 7th Annual Opera Festival

The Pacific Opera Company presented its 7th annual Spring Festival of popular-priced opera at San Francisco's famed War Memorial Opera House during the month of February. It was acclaimed as one of the most brilliant seasons in over a decade.

The opening opera, *La Traviata*, gained the unanimous approval of critics and opera-going public alike. Second offering of the season was an all-California cast in Puccini's *La Bohème* with Marcella Reale, Los Angeles protege of Lotte Lehmann, in a most sensitive performance of Mimi, and Antonio Soljanich displaying a brilliant well-controlled lyric tenor in the role of Rudolfo. Certainly one of the most beautiful and pert Musetta's to appear here in many seasons was Geri Williams.

Great interest was created with the revival of Franco Leoni's one-act opera *L'Oracolo*, the setting of which takes place in San Francisco's own Chinatown. This was the only Opera to be sung in English during the season.

Mr. Joseph A. Brown, President of the Pacific Opera Company, has announced a longer season for the spring of 1955.

Rehearsal picture of the Séance Scene from Menotti's The Medium, *presented at UCLA's Royce Hall on March 16 under the auspices of the Los Angeles Chamber Symphony, conducted by Jan Popper. Left to right: Mrs. Gobineau (Gina Rifino), Mr. Gobineau (Hubert Herrmann), Madam Flora (Claramae Turner), Mrs. Nolan (Beta Popper).*

The Singing Boys of Mexico, latest cultural export of that country, sang recently in Dayton, Ohio. Shown with this talented group of young singers are Mr. H. S. Nonneman (President of the Dayton Civic Music Association), Mrs. Nonneman, Romano Picutti (Director of the Group), and José Luis Berber (Assistant Director).

Schoolgirl Wins N. Y. Philharmonic Young Composer's Contest

Lita Lipschutz, 17, a first-year student at the Juilliard School of Music, has been awarded first prize in the Sixth Annual Young Composer's Contest sponsored by the Young People's Concerts Committee of the Philharmonic-Symphony Society. The winning composition, a selection for piano titled "Three Episodes for Piano," will have its premiere at the season's final Philharmonic Young People's Concert on Saturday morning, Mar. 20, at 11 a.m. in Carnegie Hall. Alan Mandell, a classmate of Lita, will perform the work.

BIRMINGHAM

■ The Birmingham Symphony Orchestra has received a U. S. Government Certificate of Merit for its "noteworthy contribution in portraying an aspect of American culture to foreign audiences through its two excellent musical salutes, one to Birmingham, England, and the other to Wellington, New Zealand." Symphony Conductor Arthur Bennett Lipkin has received the embossed Certificate on behalf of the Symphony, and a letter of commendation from Theodore C. Streibert, Director of the U. S. Information Agency, Washington, D. C.

Again the Symphony has been honored by Lionel Barrymore, the famous actor-composer, who has dedicated his late composition, "Waltz Fantasia," to the Birmingham Orchestra. Conductor Lipkin featured this composition on the "Pops" concert by the Orchestra in the Municipal Auditorium, before one of the largest audiences of the season. Included on the program also was Harl McDonald's "Arkansas Traveler."

■ Completing a most successful Artist Concert Series, the Birmingham Music Club presented the New York Philharmonic Orchestra in concert, with Dimitri Mitropoulos conducting, and is anticipating an especially successful opera presentation in May when two performances will be given here by the Metropolitan Grand Opera, *La Traviata* and *La Bohème*. Seats have been sold to people in Alabama, Mississippi, Louisiana, and Tennessee.

ALICE GRAHAM

Abilene (Texas) Symphony Presents Ballet Premiere

On Mar. 29 and 30 the Abilene Symphony Orchestra, now in its fourth season, presented the world premiere of the ballet, "Masquerade." The production drew upon talent wholly from within the city of Abilene, Texas, a city of approximately 60,000 people.

The ballet is a direct outgrowth of conductor Julius Hegyi's plan for a first performance of a symphonic work by an American composer on each program of the 1953-54 season. In August, 1953, Mr. Hegyi approached the composer, Macon Sumerlin, with the idea of a new ballet production. The idea was well timed, as Mr. Sumerlin was looking for a stage work which would require a large orchestral score. After much discussion with Choreographer Dotty Botkin, the Edgar Allen Poe story, "Masque of the Red Death," was decided upon. By Dec. 1 the score and much of the staging had been completed.

Auditions for the Corps de Ballet yielded the necessary 26 dancers. These dancers are from the various schools, colleges, and the university, and a few others from the city.

Timberlake Wins American Theatre Wing's 7th Annual Concert Award

Craig Timberlake, basso, has won the seventh annual American Theatre Wing Concert Award. The prize is a New York debut recital, to be presented later this spring, all expenses paid by the Wing. Currently with Fred Waring's Pennsylvanians in concert and on TV, Mr. Timberlake, an ex-Air Force Lieutenant, is a student, under the G.I. Bill of Rights, in the Music Division of the Wing's Professional Training Program. Seven finalists were in today's competition, which included, in addition to Mr. Timberlake: Elaine Baker (contralto), Richard Edwards (tenor), Gildo Ferrando (bass-baritone), Albert Linville (basso), Gordon Myers (baritone), and Francesco Ventriglia (bass-baritone). Open to current and former students in the Wing's Music Division, the Award Concert annually presents the debut recital of a newcomer-singer who has not previously been heard in a New York concert.

Herman Herz Re-engaged by Duluth Symphony Orchestra

Hermann Herz has been re-engaged for his fifth consecutive season as conductor of the Duluth Symphony Orchestra. Under his direction, the Duluth Orchestra's personnel has been increased to 85 members. Herz has introduced Duluth audiences to many well-known contemporary works, and his series of pre-symphony lectures has become familiar to symphony patrons.

Alice M. Ditson Award Won by David Broekman

Columbia University's Alice M. Ditson prize for "Distinguished Service to American Music" has been awarded to David Broekman, Dutch-born composer and conductor.

He received the $1,000 grant for initiating and conducting a two-year, free admission concert series, devoted to contemporary American Music, at the Cooper Union Forum.

Helen Traubel, who made news by choosing to sing in night clubs rather than the "Met," is starting another career. She recently signed a contract with MGM to co-star with José Ferrer in "Deep in My Heart," a film biography of composer Sigmund Romberg. She will play Mitzi Meyer, close friend of the late composer.

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THE INTERNATIONAL SCENE

LONDON

■ A Schumann recital by Elisabeth Schwarzkopf, Fischer-Dieskau, and Gerald Moore filled the Festival Hall to capacity. In the song cycle "Frauenliebe und Leben" Miss Schwarzkopf was not in her best voice, but in the duets which followed she sang with beauty of tone and incomparable artistry. Fischer-Dieskau gave a superlative interpretation of the "Dichterliebe." His *mezza-voce* is of ravishing quality, and the only criticism (and this is almost hypercriticism of his art) is a tendency to tightness in the upper register when under pressure. As always, Gerald Moore's accompaniments were flawless.

■ Richard Arnell again conducted the R.P.O. during Beecham's absence in America, and introduced two of his own works: his Classical Variations (Op. 1) and the Piano Concerto (Op. 44). The excellent soloist was Ross Pratt. Arnell is a prolific writer with original ideas and uncommon gifts.

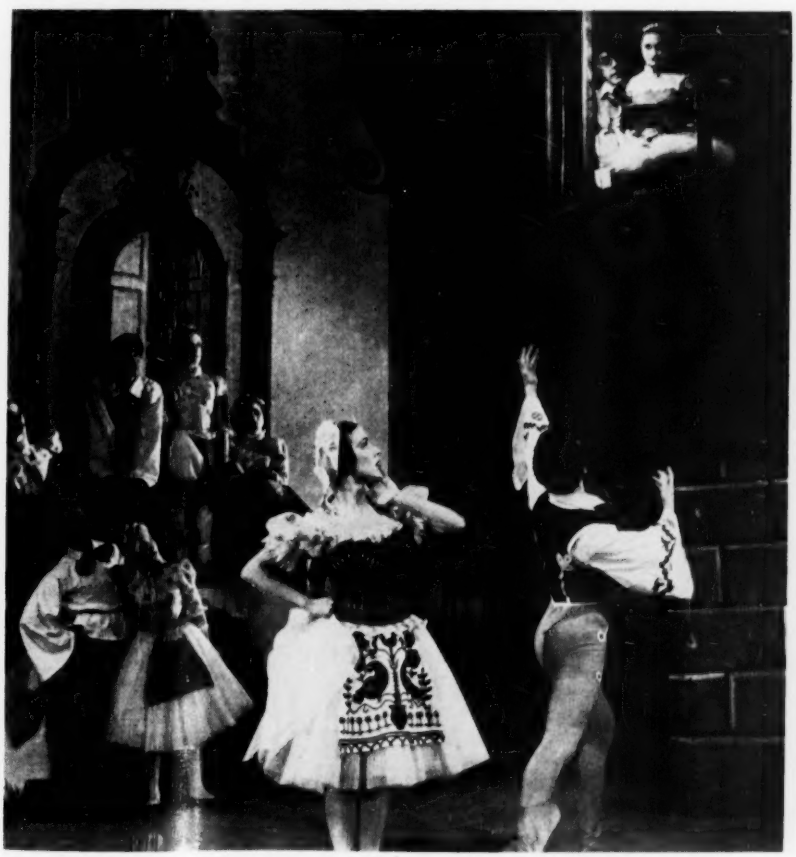
Goossens' services have been greatly in demand by our various orchestras during his visit to England. He conducted the fourth B.B.C. Symphony Concert, at which the main work was "Le Sacre du Printemps." It was Goossens who gave the first concert performance here in 1921 (the actual London premiere was by the Diaghilev Ballet in 1913, a few weeks after the Paris fiasco). His reading avoids the sensational and emphasizes the dynamic power of the savage and pagan rhythms. A few days later, with the same orchestra, he revived Strauss' "Alpine" Symphony. While it was interesting to renew acquaintance with this work, it lacks inspiration, despite a sumptuous orchestration.

■ At Covent Garden the Sadler's Wells Ballet has staged "Coppelia" in an entirely new production, revised from the original by Ninette de Valois. The attractive scenery and costumes are by Osbert Lancaster and are delightful pictures. On the first night the leading dancers were Nadia Nerina (Swanhilda), David Blair (Franz), Frederick Ashton (Dr. Coppelius), and Elaine Thomas (Coppelia the doll). The *pas-de-deux* and variations in the last scene were danced with admirable technique and taste by Nerina and Blair.

■ The Philharmonia Concert Society Orchestra has given two concerts of exceptional distinction. At the first, Furtwängler directed an all-Beethoven program (the second "Leonora" Overture and the 4th and 5th Symphonies) with the virtuosity and emotional grandeur for which he is famed. The second, conducted by Klemperer, featured Mozart's "Jupiter" Symphony, which was played with romantic expression, sparkle, and fluency. The occasion served to introduce the brilliant young Hungarian pianist Gèza Anda to the London public in Brahms' 2nd Concerto. His technique is amazing, and his tone warm and sensitive. He must be heard in other concertos or in a recital before it is possible to fully assess his talents. But on the strength of this one performance he is already a virtuoso.

The French cellist Paul Tortelier was soloist at the Royal Philharmonic Society Concert, playing the late Herbert Murrell's 2nd Concerto. This was dedicated "with respect and affection" to Pau Casals. It is notable for its thematic invention—a Bach-like preludial theme—followed by Spanish rhythms of which "Cant dels Ocells" ("The Song of the Birds") is an expressive feature. Tortelier, with Harry Danks as violist, and the B.B.C. Orchestra under Sargent gave a most eloquent reading of Strauss' Don Quixote" as the final item of the evening.

■ The London Bach Society under its conductor Paul Steinitz and the cooperation of the Riddick Orchestra gave performances of the Matthäus Passion in the famous Church of St.



New Coppelia *staged by Sadler's Wells Ballet at Covent Garden. Foreground: Nadia Nerina as Swanhilda, and David Blair as Franz. Seen on the balcony: Frederick Ashton as Dr. Coppelius, and Elaine Thomas as Coppelia the Doll.*

Bartholomew the Great. It was sung in German by English soloists.

■ The Martha Graham Company have concluded their season at the Saville Theater and are now touring the Continent. Antonio and his Spanish Ballet are still at the Stoll Theatre and have added some fresh ballets, of which "The Disdainful Segovian," described as a pantomime ballet, is especially attractive.

■ The Covent Garden Opera Company are on tour and will revive *Freischütz* when they return to London. The Sadlers' Wells Opera Company are presenting Bizet's *The Pearl Fishers* for the first time in English: this will be reviewed in the next report from London.

ARTHUR NOTCUTT

GERMANY

■ In a concert performance the NWDR Hamburg presented the world premiere of Arnold Schönberg's posthumous opera *Moses and Aron*. While the libretto of the three acts, based on the Second and Fourth Books of Moses, has been finished, the composition ends with the second act. The last entry of the provisory score reads: "Barcelona, 10th March, 1932." The manuscript was microfilmed in Los Angeles, and Hermann Scherchen took over the task of deciphering it and writing out the full score. Winfried Zillig, a pupil of Schönberg and himself an ackknowledged composer, controlled the preliminary rehearsals, while Hans Rosbaud—substituting at the last moment for the rather suddenly "indisposed" conductor Hans Schmidt-Isserstedt—mastered the truly exorbitant difficulties of this performance admirably. He was assisted by a galaxy of choruses and soloists. Hans Herbert Fiedler and Helmut Krebs were the two moving interpreters of the pair of Biblical brothers.

The text, rather a philosophical discussion of the two contrasting ideologies of idealism and materialism than a libretto in the usual meaning, defines the work at once as belonging to the category of opera-oratorio. Its dramatic tension rests in Schönberg's decision to contrast Moses and Aron by means of the spoken and sung word respectively. Moses, who provides his people with an invisible, purely spiritual God, is confronted with the problem of how to find words for the incomprehensible. He says: "My tongue is clumsy; I can think, but I cannot speak." Schönberg consequently denied to him the "word" of the opera, i.e. the sung phrase. His role is a rhythmically organized prose recital of primeval power.

Aron, however, is written for a lyrical tenor. It is he, who fulfills the longing of the masses for visible, material deities. He erects the symbol of the Golden Calf. The dance of the people around the idol of its pagan instincts, culminating in the lust-death of four virgins, marks the final separation of the two brothers, with Moses exclaiming: "Oh word, ye word, which is refused to me!" In complete desperation Moses accuses Aron: "You have betrayed the God to the gods, the idea to the images, the extraordinary to the commonplace!" The third act was to conclude with Aron's death, who, freed from his chains, cannot bear to live any longer.

To this Schönberg has written music deriving from a twelve-tone scale, but of such variety in its moods of expression that a detailed study of the score is necessary to perceive its basic structure. In spite of its over-complicatedness, there are few scenes about which one feels that artistry dominated inspiration.

The question to which I have still not found a definite answer, however, is whether this work, which is probably the most representative product of the dodecaphonic branch of contemporary music, is not the terminus of a development, having essentially little to do with our present times, and merely a rational version of what Wagner had achieved already in 1860 with *Tristan*.

HORST KOEGLER

MOSCOW

■ Interesting programs of symphonic and chamber music played by the country's leading musicians and musical groups opened the concert season in Moscow. In the past three months concert-goers have heard many renowned instrumentalists and singers (David Oistrakh, Emil Gilels, Svyatoslav Richter, Lev Oborin, Mstislav Rostropovich, Ivan Petrov, Zara Dolukhanova, and Goar Gasparyan) as well as gifted younger performers (violinists Leonid Kogan and Nellie Shkolnikova, pianists Yevgeny Malinin and Tatyana Nikolaeva, the singer Larisa Avdeyeva, and many others).

An important place in the season's repertoire has been held by symphonic and chamber music concerts of Schubert's works in connection with the 125th anniversary of his death. Liszt's "Faust" Symphony evoked considerable interest when it was performed by A. Gauk.

The 150th anniversary of Berlioz' birth was observed in Moscow by the performance of two compositions by this great French master—the Requiem, and the dramatic symphony "Romeo et Juliette." B. Khaiken conducted the Requiem with inspiration and a feeling for the dramatic pathos of this composition, which was born of the events of the 1830 Revolution and dedicated by Berlioz to the heroes who fell in the revolutionary struggle. The Requiem is addressed to all men. Hence its democratic musical language, and the magnificent fresco composition of the Requiem as a whole. The conductor coped well with the technical difficulties of the Requiem, which, in addition to the choir and full orchestra, calls for four smaller orchestras of wind instruments. The Leningrad Academic Choir, which rehearsed the Requiem under the gifted choirmaster G. Dmitrevsky, who died recently, sang the difficult score expressively.

Another outstanding event of the season was the concert performance of Wagner's *Meistersinger* by soloists, the Moscow Philharmonic Orchestra, and the Grand Choir of the U.S.S.R. Radio.

The past few years have seen the rise of a fine tradition of composers conducting their own works. This season there have been two such concerts so far in the Large Hall of the Conservatoire—one by Aram Khachaturian, and the other by the dean of Soviet composers, Reinhold Glière.

V. KUKHARSKY
(Music Critic of *Pravda*)

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3,500 Catholic Choir Boys To Meet At Little Singers Congress

Thirty-five hundred Catholic choir boys from more than 120 European, North American, and North African choirs will attend the 5th Congress of the International Federation of Little Singers ("Pueri Cantores") to be held in Rome, Italy, April 20 through 25, 1954, it was announced by Monsignor Fernand Maillet, President of the Federation. The highlight of the Congress will be a Mass in St. Peters on Sunday, April 25, in which all members of the choirs at the Congress will participate. His Holiness Pope Pius XII will attend the ceremony, health permitting.

Azuma IV, star of the Azuma Kabuki Dancers and Musicians from Tokyo, who recently appeared at the Century Theatre in New York City, presents a Konica camera, one of Japan's finest, to Agnes de Mille, the noted American choreographer, as a symbol of the international exchange of dance artists between East and West.

AUSTRIA

■ This year's Salzburg Festival (July 25-Aug. 30) will open with a concert by the Vienna Philharmonic Orchestra, performing Bruckner's 8th Symphony with Hans Knappertsbusch conducting. The second of eight great orchestra concerts during the Salzburg Festival will be conducted by Edwin Fischer, who will himself play two of Mozart's Concertos for the piano. Guido Cantelli will conduct works by Rossini, Mendelssohn, Debussy, and Ravel. Earl Böhm will direct Beethoven's 4th Symphony and Symphonies of Mozart yet to be selected. Dimitri Mitropoulos chose for his concert works by Prokofieff, Milhaud, Schumann, Krenek, and Einem. George Szell has not yet made his choice as to the program of his concert. Wilhelm Furtwängler will conduct Beethoven's 7th and 8th Symphonies. Solo concerts will be given by well-known Italian pianist Arturo Benedetti - Michaelangeli; Hungarian-born Gèza Anda; Yehudi Menuhin; and Nathan Milstein, who will be heard in Salzburg for the first time since World War II.

Highlights of a series of Chamber Concerts will be performances by the Quartetto Italiano; the Fischer-Schneiderhan-Mainardi-Trio; and the Barylli Quartet.

Vienna State Opera soprano Christl Goltz will be leading lady at the world premiere of Rolf Liebermann's opera *Penelope* during this year's Salzburg Festival. Berlin tenor Kurt Böhme will be the Odysseus of the performance, while tenor Max Lorenz of Vienna will sing Podesta. George Szell will conduct.

Two Concerts of Contemporary Music were conducted by William Strickland, American conductor, at the Grosse Musikvereinssaal in Vienna. Soloist was Ivry Gitlis in Alban Berg's and Bela Bartok's Violin Concerti. Also heard were works by Walter Piston, Aaron Copland, Gian-Carlo Menotti, Mary Howe, Samuel Barber, and Theodore Berger.

ITALY

■ Thirty years after Ferruccio Busoni's premature death an intensified prestige of his music as well as of his lofty and luminous personality can be observed in Europe. His works appear more frequently on opera and concert programs, while progressive musicians become increasingly conscious of the fact that much of what has developed in contemporary music during the first half of this century has been heralded by Busoni. Those few who, decades ago, were still lucky enough to be stimulated by personal contact with Busoni, are today doing their best to keep his memory alive and to pass it on to younger generations. In Italy, country of his birth, and in Germany, where for the most part he lived and worked, such progress is particularly noticeable. His last and most important opera, *Doktor Faust*, was successfully revived last season in Dortmund, and performances in several other German theaters are planned for the next season. La Scala, Milan, is preparing to stage in May *Arlecchino* under the baton of Dimitri Mitropoulos, former disciple and unflinching admirer of his once master; the same "Commedia dell' Arte" will be given at this summer's Music Festival in Edinburgh. The great Concerto for piano, orchestra, and chorus, unfamiliar to the American public, has found in the eminent Italian pianist Pietro Scarpini an interpreter whose devotion to the cause of promoting the revival and diffusion of Busoni's entire *oeuvre* is surpassed only by his own extraordinary gifts in interpreting them. An all-Busoni program arranged by the Accademia di Santa Cecilia in Rome, the orchestral part of which was conducted in superior style by Vittorio Gui, roused enthusiastic consent in a crowded hall.

■ The large-sized posters of the 23rd "Maggio Musicale" have been exhibited in the halls of the Florentine Railway Terminal, and—at long last! —also the official program of this perhaps most attractive of European music festivals has been announced. This program seems somewhat slighter than usual, but offers nonetheless a list of exceedingly interesting musical events. Inauguration is set for May 4 with a Spontini opera most unfamiliar to this generation, the *Agnes of Hohestaufen* under the direction of the dean of Florentine conductors, Vittorio Gui. Weber's *Euryanthe* will follow, and a wholly forgotten Tchaikovsky opera, *Mazeppa*, will be given, Arthur Rodzinski conducting Italian composers are represented with two one-act operas: *Il Contrabasso* by Valentino Bucchi (first performance anywhere) and *Il Diavolo nel Campanile* (new revision of a musical comedy by Adriano Lualdi). Five performances of the *Fanciulla del West* are scheduled for June, to be conducted by Dimitri Mitropoulos, and for the traditional open-air close-up of the Festival a Verdi opera will be staged in the Boboli Gardens. Symphony Concerts will be led by Wilhelm Furtwängler, Bruno Walter, Guido Cantelli, and Leopold Stokowski. The dance will be represented by the much-awaited appearance of Martha Graham and her Company, now touring the European Continent for the first time.

■ Newell Jenkins, American conductor and musicologist, resident in Florence for several years in order to devote himself to intense study of early Italian music, has with considerable skill and energy succeeded in setting up a new instrumental group of

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HARPIST-COMPOSER

his own. Under the given name "Piccola Accademia Musicale" it will before long claim a distinguished standing in the rank and file of similar ensembles so much in vogue on European and American platforms. The new Society offers programs exclusively composed of hitherto unpublished and seldom-performed works of the Italian *Settecento*. Credit has to be given to Mr. Jenkins for the unrelenting enthusiasm and solid scholarship which helped him to unearth excellent music by Albinoni, Brunetti, Cambini, Sammartini, and other masters of that era. The "Piccola Accademia Musicale" has been lucky enough to arouse the interest of the Haydn Society in New York, which has recorded most of its accomplished production. The venture proved so auspicious in this presentation of previously unrecorded masterpieces that the future success of the ensemble in concert halls seems assured. Mr. Jenkins has taken his 22 men, selected from among excellent instrumentalists of Northern Italy, on their first tour, a series of eight concerts in Germany. On the return trip the group will make its first Italian appearance in Milan. Antonio Abussi, acting as concertmaster, will present a violin concerto by Sammartini, while Carlo Bussotti, who holds the part of Cembalo in the ensemble, appears as soloist in a concerto by Tommaso Giordani.

■ La Scala seems particularly unfortunate this season in the staging of new works; the attitude of its first-night-anywhere public might make one believe that Italian opera fans had begun to revolt against all experiments which are trying to alienate them from their beloved, good, old standard repertory—the Verdi-Puccini type. After the most unflattering reception recently accorded the Swiss composer Ralph Liebermann's opera *Leonore 44/45*, the premiere of Mario Peragello's *Gita in Campagna* (Excursion to the Country) met with such furious disapproval that one leading Milano critic described it as the worst manifestation of hostility ever witnessed at this theatre. Above all, the audience could not relish the libretto, a silly story relating the adventure of a young couple honeymooning in their car. Obliged to fill up their water tank, they turn in at a lonely hut, where they are robbed by a destitute, miserable, starving peasant family of all their belongings, and sent off with a full tank, but half-naked, and in fairly low spirits. The popular novelist Alberto Moravia, from whose rather inoffensive anecdote the subject had been derived, certainly never would have dreamt how much hell it would raise on a gala night, where simply everybody of Italy's "who's who in music" was present. The moderate and hardly convincing dodecaphonic attitude of the music aroused vociferous expressions of general displeasure in the packed house.

Another one-act opera was heard the same night in first audition, *La Figlia del Diavolo* ("The Daughter of the Devil") by Virgilio Mortali. It met a courteous, although not very warm reception. Here too it was the text—an unsavory version of the by now really too-much-exploited legend of Salome and Herodias—that proved annoying, and one wondered whether contemporary composers would not do better to look around for themes closer to current artistic and human problems and less worn out through past, at times masterly musical interpretations. As for this music of the intelligent and distinguished composer, it seemed so thoroughly influenced by

Risë Stevens relaxing in her dressing room after the world premiere of La Figlia del Diavolo *at La Scala, Milan. The opera was well received by the audience, but got a mixed critical reception. Protagonist Stevens, however, enjoyed an outstanding personal success with public and press alike. It was her La Scala debut.*

the style of his teacher, Ildebrando Pizzetti, that it proved disappointing to those who had in past years appreciated his writing in a lighter and more original vein, one less reminiscent of the psychological approach of Biblical myths and of the heavy symphonic-symbolic texture preferred by the elder master.

Only with the last limb of the threefold event was the audience able to unburden its repressed feelings of genuine good will and pleasure. The clamorous acceptance of Gian-Carlo Menotti's musical play *Amelia Goes to the Ball*, written exactly 21 years ago, so well known and appreciated in his adopted country, might make his native country proud to recognize once more this eminently gifted musician as one of its own scions. After the earlier successes of *Amahl* and *The Consul*, ths charming little "operina" has greatly contributed to make the name of Menotti popular here.

GISELLA SELDEN-GOTH

Stockholm Festival 1954

The second annual Stockholm Festival of music, opera, ballet, and film which now forms the fourth link in a Scandinavian chain of summer festivals, will take place from June 2 to 9 under the patronage of His Majesty King Gustaf VI Adolf.

DECEASED

HILDA OHLIN, operatic soprano, Feb. 12. A native of Denver, she studied with many distinguished teachers, among them Paul Althouse and Povla Frish. She was for five seasons a member of the Chicago Civic Company and participated in the premiere of Respighi's *La Fiamma*, in which she essayed the role of Monica. In 1950 she became an officer of the *Academie Française*.

MARGARET HENKE, distinguished vocal teacher of New York City and Tenafly, N. J., on Mar. 8. A debut in 1912 in Berlin inaugurated a career as concert-oratorio soprano. She continued with medical studies at the University of Berlin, and at the Clinic for Voice and Speech Disorders under Prof. Gutzmann. She was Artistic Manager of the Peoples Music Society of Berlin, the Collegium Musicum, and did intensive work in medical phonetic research on principles of vocal production which she applied in her teaching and writings. Mme. Henke was a founder member of the Musicians Club of New York, the National Association of Teachers of Singing, the Music Teachers League, and the Metropolitan Opera Guild.

ZOLTAN KURTHY, for 19 years violinist with the N. Y. Philharmonic-Symphony Orchestra, in Los Angeles on Mar. 20. Born in Hungary, he won distinction in this country as solo artist, composer, and teacher. In 1943-44 he was named assistant conductor of the Los Angeles Symphony Orchestra, and has since been associated with RKO Radio Pictures Studio. He was 78 years old.

MABLE WOOD HILL, Brooklyn-born composer of songs and concerted works, in New York City, aged 83. Her Bach transcriptions, Italian Concerto, and original songs were frequently programmed by major organizations including the N. Y. Philharmonic-Symphony and the Chicago Symphony Orchestra. Among her honors and awards were recognition from the Associated Glee Clubs of America and Canada, the League of American Pen Women, and the Town Hall citation.

FRED LOW, music critic and radio-television editor of the N. Y. *Staats-Zeitung*, on Mar. 22 after a long illness. Born in Vienna. His war service was with the French and British Armies. He became in post war years director of the Monte Carlo Symphony Orchestra for National French Radio and Professor of Music at the Nice Municipal Conservatory. Besides his assignment with the *Staats-Zeitung*, he conducted a weekly program over radio station WHOM, taught music and music criticism at Hunter College, did scripts and recording for the Voice of America. He was a member of the Music Critics Circle of New York.

HERE AND THERE

■ Without neglecting her classic repertory, Ruth Gilbert, contralto-director of The Little Music Theatre and The Singer's Workshop, brought popular selections from today's stage hits to her delightful series of three programs in Carl Fischer Sky Room. The contralto entertained singers and press at luncheon and a fashion show in the Continental Cafe of the Hotel Ansonia, March 30, to announce the opening of The Little Music Theatre enterprise (Spring Preview date May 7 at the Ansonia).

■ Artists of tender years continue to make music news. In addition to child conductors and vocalists, chalk up laurels for prodigies at the piano. Twelve-year-old Linda Babits, who first hit the front pages when she soloed with the United States Army Symphonic Band at West Point, "hypnotized" an audience of 2,000 and won a 10-minute ovation in her recent guest appearance with the Plainfield (N. J.) Symphony under the baton of Walter Plasechi.

■ Mme. Simon Barere, noted concert pianist and teacher announces that good press everywhere has marked the engagements of 13-year-old Leah Mellman, heard twice with the N. Y. Philharmonic - Symphony in Carnegie Hall, at the Academy of Music in Philadelphia with that city's famous orchestra, and three times with the New Orleans (La.) Symphony. Mme. Barere points with pride also to Anita Katchen, winner of the Griffith Music Foundation (Newark, N. J.) Young Artist Award, who has had the honor of two appearances, the second a "request," with Thomas Scherman and his Little Orchestra.

■ Adele Marcus, recently returned from a cross-country concert tour described by the press as "brilliant," had again the interesting experience of acting as Judge for the Naumberg Award auditions, her third session as adjudicator where a few seasons past she was the young artist winner. A summer of recitals in Europe, another American tour to the Pacific coast and back, and a New York Town Hall concert in the Fall of 1954 will continue the pianist's crowded schedule.

■ Opera audiences will sorely miss the spirited performance and opulent voice of Fedora Barbieri next season. The acclaimed contralto cancelling out all spring commitments here, plus opening night Metropolitan 1954-55 and later at La Scala, Milan, rushed back to Italy for an emergency appendectomy, complicated by the anticipated arrival of a second Barbieri edition due in October. Although Mme. Barbieri did not formerly take time out in her appearances (which included an Amneris shortly after the birth of Ugo, her adored young son), her vocal coach and mentor, Maestro Tofolo of Trieste, has prohibited singing for at least two and one-half months this coming Fall. He believes that the heavy increase of engagements and demands for Barbierei's name on opera and concert rosters necessitates a rest period.

■ An all-Dohnanyi program with Joan Holley at the piano, will be a feature of the Florida State Federation of Music Clubs Convention in Melbourne, Fla., the end of April. Miss Holley will commute by air for rehearsals and performance from her mid-South tour dates, which begin with TV appearances in Memphis.

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THE DANCE

By ROSALYN KROKOVER

■ Nobody can deny that the Metropolitan Opera has had more than its share of trouble. Hardly a month has passed without at least one substantial story in the paper, sometimes hitting Page 1. If it isn't one thing, it's another—stagehands, musicians, personality clashes. Some of these problems have been solved by arbitration. A solution has always been found. But there is one problem which has been around for years, that hasn't been solved by arbitration or any other process—The Metropolitan Opera Ballet.

The management has been trying for years to iron out this problem. In the last two decades a stream of great-reputationed specialists have been trooping hopefully in; and later they have been slinking out the back way.

Let's go back to the middle Thirties. At that time the management signed a contract with a relatively young choreographer of formidable background. A graduate of the Imperial School of Ballet, a choreographer for the great Diaghilev company and for the early Ballet Russe, he had not had much prior experience with opera companies. The results at the Metropolitan turned out disastrously. All the parties in question were very unhappy, and unhappiest of all was George Balanchine, the choreographer.

After this disaster, the Metropolitan, an organization not appreciably attuned to the refinements of *avant-gardism*, turned the assignment over to a man who just exuded the opera ballet tradition—Boris Romanoff, graduate of the Imperial Ballet School, member of the Diaghilev company, choreographer for La Scala, Milan, and opera houses north, east, south, and west. Romanoff brought tradition to the Metropolitan. During his tenure the ballet tradition was so quiet and unobtrusive that he was replaced after several seasons by Laurent Novikoff.

Novikoff had tradition, too. He had been a flashy dancer in his day, and had been one of Pavlova's outstanding partners. He had a background that included more than a passing fling at opera ballet in such diverse points as the Moscow Opera and the Chicago Civic Opera Company. All very admirable. But as soon as his contract expired, the Metropolitan fell over backward to re-engage Romanoff. And, in all truth, it cannot be said that Novikoff's contributions were altogether inspired.

When the new management took over, it was in a New-Dealish spirit of experimentation. It came up with the answer. An entire company and its choreographer would move in—Ballet Theatre and Antony Tudor. But this wasn't as revolutionary as the management thought, for it was a close parallel to the adventure of Balanchine and the American Ballet. The parallel was continued in more ways than one, for the results were equally unhappy to all concerned.

What next? A choreographer of international repute had failed. So had a dancer of international repute. So had a specialist of international repute in operatic choreography. The answer was obvious. Get somebody with no experience and no international repute.

And so the mantle descended on Zacharay Solov, a very gifted and very young man, American-born, who had risen from the corps de ballet of Ballet Theatre to solo roles. His only choreographic work, if so it could be called, was a fluffy trifle named *Mademoiselle Fifi*, which had been presented by the now defunct Slavenska-Franklin company. That was about two years ago. Everybody wished the youngster Godspeed, and all fingers were crossed.

His first major effort during his first full season was *Aida*. His contribution in the Temple Scene was orthodox enough, and it kept away from the right-angle-wrist, Egyptian frieze stylizations. Fine. In the Triumphal Scene all stops were out, and so were the legs of Janet Collins, who, nearly nude, ended the dancing with one of the most amazing splits in the air seen in the history of dance. (This would have earned undying fame in night clubs, but unfortunately, not too many night club habituees attend the Metropolitan, especially since now they can have Miss Traubel without trekking to 39th Street.) The entire conception of the *Aida* scene, indeed, was night club. It was slick, full of sexy suggestions, superficial, and quite obvious. Of any original ideas about style and movement there were little.

Well, as we say, that was two years ago. Recently a gala performance was announced in which two of the excerpts were contributed by the Metropolitan Opera Ballet. The lads and lasses of the company were seen in *The Dance of the Hours* and in the Bacchanale from *Samson et Dalila*.

It was, in a way, a quite instructive floor show. Janet Collins was the leading dancer in both. She is a very fine modern and character dancer, but it was appalling to see her struggle on her points. Obviously her ballet technique is completely inadequate to minimum professional demands. Her preparations for lifts were actually painful to watch, her extensions were virtually non-existent, and when she attempted anything beyond *port-de-bras* one sat waiting breathlessly to see if she would make it. All that sparkled were the rhinestones on her costume. As for the ballet itself, it contained some preposterous scraps of business. The male dancer was carried more and higher than the female, and his costume was a bit of chi-chi—plumes and all—that effectively strangled any masculinity he might have conveyed. The ensemble patterns were on the primitive side. Kids, this was not a very great ballet or a very great performance.

The high spot of the *Samson et Dalila* was a semi-nude Collins tossed through the air by four male dancers. Remember the old vaudeville days? There also was incense, lots of it, burning sexily and insinuating a definite odor to the proceedings. It might be added, as a costume commentary, that except for Collins the female dancers were as well clothed as the males were un-.

What is the Metropolitan trying to do? The question is seriously raised. If the Metropolitan's aim is to appeal to the tired business man with ballet interludes that combine the best features of the Latin Quarter and a graduation class at Miss Thacker's Conservatoire du Danse—well and good. But if the Metropolitan is interested in such non-paying propositions as art, integrity, and beauty, it certainly is heading in the wrong direction.

NEW MUSIC

By J. KENNETH WILSON

Choral Music

Religious Choruses

■ "Glorious Is Thy Church" by Paul Waters, edited by Calvin Stowers, is dedicated to the combined Court Street Choirs of Court Street Methodist Church, Rockford, Ill. Based in part on a dramatic setting of the *Gloria in Excelsis Deo*, and in part on a poetic extolment of the church, this work employs, in addition to the regular choir, a children's and a high school choir, each in turn singing its own particular praises of the church. A very effective though brief use of suggested plain chant introduces the final statement of the *Gloria*, with which the full choir ends the anthem climactically.

■ "God Is My Strength." N. Lindsay Norden takes the E-flat minor prelude from Bach's "Well-Tempered Clavier" and uses it to accompany his anthem. The result is a rather curious combination of Bach lines (where the accompaniment melodies find their way into the chorus) and Mr. Norden's new lines, which are different in character. The over-all effect is satisfactory, however, although this work is probably not destined to take its place beside another notable attempt of the same kind—Gounod's "Ave Maria."

■ "Hear Us When We Call" by Marcello-Dieterich. This arrangement of this early 18th-century master's composition appears to be sufficiently gratifying. The tops of the voice ranges are unusually low, and an average choir should have little difficulty mastering this anthem. The approximate performing time is two minutes. *Clayton F. Summy Co.*

■ "Lead Us, O Father" by Michael Doswell. Words by W. H. Burleigh. The words receive a very simple and straightforward setting. The style is almost altogether homophonic, and a *tranquillo* quality is preserved throughout. To be sung *a cappella*.

■ "How Lovely Are Thy dwellings Fair," by Eric H. Thiman, was originally published for treble voices and is now arranged for mixed chorus. The text is a paraphrase of Psalm Eighty-four by John Milton, and is treated in a successful contrapuntal manner by the composer. Phrase elisions, and overlappings between chorus and accompaniment insure the continuity of this work, which rises to a *fortissimo* climax and progresses logically to a quiet close. *Novello and Company, Ltd. London.*

Secular Choruses

■ "The Sands of Dee" by Irvin Cooper. The effect of three solo soprano voices in triads is utilized to great advantage in contrast to the mixed chorus, in this plaintive ballad. The simple story of a country maid lost in the fog and drowned in the sea is treated with great pathos, and offers good opportunity for choral expression.

■ "When the Foeman Bares His Steel" arranged from Arthur Sullivan's *The Pirates of Penzance* by Irvin Cooper, for 1st and 2nd soprano, cambiata (changing voice), baritone, and piano. High school groups should find this arrangement very exciting. Though difficult to learn, it will repay hard work with gratifying results. The girls' parts often divide into three, and the boys' parts are skillfully distributed between medium range for the cambiata, and medium-low for the baritone. This is one of a series of Mr. Cooper's "Melody Part-Songs," the underlying principle of which is that every voice has an independent tune. *Carl Fischer, Inc. New York.*

■ From Theodore Presser Company in Bryn Mawr, Pa., come four selections from the American Folk Song Choral Series. "On My Journey Home" and "Lonesome Valley" are settings of white spirituals by Elie Siegmeister for mixed voices. The characteristic device in the first is to have one voice line sing the words while the other parts sustain or hum. Both are to be sung *a cappella*, and the latter uses solo tenor or soprano accompanied by chorus humming throughout. "Way up on Old Smoky" and "Cindy" are arranged by Paul Creston for mixed voices with piano accompaniment, and are even more interesting and possibly more effective. "Way up on Old Smoky" displays some very clever contrapuntal weaving of this popular tune, and "Cindy" is a charming example of folk song setting at its best, in which the melodic line is carried in one part accompanied with rhythmic sequences in the remaining voices.

The voice ranges are normal, and it is particularly notable that there are no high notes for the tenors. None of these choruses offers formidable difficulties to a group with average capabilities and sufficient numbers to produce an adequate choral "sound."

Music for the Teacher

Violin

■ A series of five easy violin solos with piano accompaniment transcribed and arranged by Samuel Applebaum have been published by Mills Music, Inc. The material used for these transcriptions is of sufficient caliber to captivate the interest of the student during his study period, and an added incentive to practice is afforded by the piano accompaniment. The selections are: First Position—"A Graceful Dance," by C. P. E. Bach, "Childish Pranks," by Robert Schumann, "General Boom Boom," by Poldini, "Merry Widow Waltz," by Lehar. Third Position—"Menuet" by G. F. Handel. 50c. each.

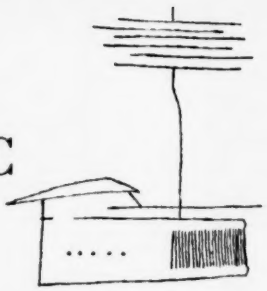
■ Also of interest to the violin teacher is the publication by Carl Fischer, Inc. of a cadenza by Adolph Baller for Paganini's Violin Concerto No. 2 in B minor (Op. 7). 50c.

Piano

■ "12 Petites Pièces Faciles" by Charles Koechlin (Op. 208). These are highly distinctive little pieces for students of about second-year advancement. They are to be recommended for a serious study of the problems of phrasing, as well as for treating the piano as the singing instrument it is, by way of great contrast to much teaching material one is likely to see. Most of the writing is in two voices, although an occasional reference to harmonic style is used. *Heugel and Companie, Paris.*

■ "Twice Told Themes." Two-piano arrangements in three progressive books. This series begins with moderate difficulty (approximately 3rd year) and advances to the point where problems of ensemble become foremost. Included in the first volume are such pieces as "The Guitar" by Gaynor, and "When Johnny Comes Marching Home." The third volume includes "Lilacs" by Rachmaninoff, and "Sabre Dance" by Khachaturian. The choice of favorite music indicates that these volumes will have considerable appeal. *Clayton F. Summy Co.*

REVIEW OF RECORDED MUSIC



Toscanini's Long-Awaited *Missa Solemnis* Performance

The NBC Orchestra's vast radio audience was thrilled in the spring of 1953 with Toscanini's glorious performance of Beethoven's *Missa Solemnis*. The record-buying public has long awaited the event of this release. Certainly from an interpretative standpoint there is little to criticize. Toscanini's reading will long remain a monument. Despite great care in the placing of microphones and great consideration from RCA-Victor's sound engineers, the recorded effort is disappointing. Particularly in the quartet sections and at times in choral sections, there is an inequality of balance. In addition to the splendid orchestra sound supplied by the NBC Symphony, the performing forces include the Robert Shaw Chorale; Lois Marshall, soprano; Nan Merriman, mezzo-soprano; Eugene Conley, tenor; and Jerome Hines, bass. *Soloists, The Robert Shaw Chorale, and the NBC Symphony Orchestra, Arturo Toscanini conducting.* RCA-Victor LM-6013—$11.44.

Modern French and American Music

Two recent releases from the Concert Arts Orchestra, Vladimir Golschmann conducting, offer an excellent opportunity to compare contemporary American output with less recent French modern. Milhaud's "Le Boeuf sur le Toit" (The Nothing-Doing Bear), Ravel's "Le Tombeau de Couperin," and Satie's three "Gymnopédies" can be found in previous LP versions. Honegger's delicately turned "Pastorale d'Été" is an LP first. The second disc offers premiere record performances of two contemporary efforts. David Diamond's "Rounds" is delightful and ingenious. Paul Creston's Two Choric Dances offers abstract conceptions suggesting movements of a group of dancers. Barber's handsomely romantic Adagio for Strings and Copland's "Quiet City" are familiar to most record buyers. Capitol's recorded sound is first rate and Mr. Golschmann's readings, though not profound, are highly acceptable. *Milhaud, Ravel, Satie,* and *Honegger: Modern French Music. Barber, Diamond, Copland,* and *Creston: Contemporary American Music. The Concert Arts Orchestra, Vladimir Golschmann conducting.* Capitol P-8244 and P-8245—$5.70 each.

A Scandinavian Bouquet

Three releases this month give us a panorama of music written during the past 150 years by Scandinavian composers. The emphasis is on Norway. This survey begins with Ole Bull (1810-1880) and ends with the seldom-heard contemporary composers Harald Saeverud and Fartein Valen. All the works included are distinctly nationalistic in flavor excepting those by Valen, who chose to follow the tonal techniques of Arnold Schoenberg. Johna Svendsen is represented on two different labels through his "Carnival at Paris" and his "Norwegian Artists' Carnival." Hugo Alfven's "Midsummer Vigil" will be especially familiar to those juke box listeners who have come to know its main theme as the "Swedish Rhapsody." *Norwegian "Pop" Concert. Oslo Philharmonic Orchestra, Odd Gruner-Hegge and Oivin Fjeldstad, Conductors.* Mercury MG-10150—$5.95. *Svendsen (Carnival in Paris), Alfven (Midsummer Vigil), and other Scandinavian composers. Royal Opera House Orchestra, John Hollingsworth conducting.* MGM E-3082—$4.85. *Saeverud* and *Farstein: Music from Modern Norway. Oslo Philharmonic Orchestra. Oivin Fjeldstad conducting.* Mercury MG-10149—$5.95.

J. S. Bach—Mass in B Minor

Lushness of choral and vocal sound in an impeccable performance distinguish this latest addition to the recorded versions of that perenniel *tour de force,* Bach's B Minor Mass. The soloists: Elizabeth Schwarzkopf, soprano; Marga Höffgen, soprano; Nicolai Gedda, tenor; and Heinz Rehfuss, bass, all acquit themselves admirably under Herbert von Karajan's expert direction. The Chorus and Orchestra of the Vienna Musikfreunde sound fine with the notable exception of the "ha's" which the chorus invariably inserts between all syllables in fast passages. Despite minor flaws this is a welcome recording, for its clearness brings out sections of Bach's polyphony that were hitherto lost in the grand mesh of choral and orchestral sound. *Bach: Mass in B Minor. Schwarzkopf, Hoeffgen, Gedda, Rehfuss. Chorus and Orchestra of the Society of the Friends of Music, Vienna; Herbert von Karajan conducting.* Angel 35015-35017—$17.35.

13th & 14th LP Recordings of Beethoven's "Pastorale"

And this is enough! Epic and Columbia both contribute new versions. Van Otterloo and the Vienna Symphony Orchestra's reading is only adequate, but the recorded sound is unusually good. Sir Thomas Beecham and the Royal Philharmonic Orchestra can be credited with a most admirable performance. But to this reviewer neither of the new versions is comparable to earlier versions from Steinberg—Pittsburgh, Walter—Philadelphia, or Toscanini—NBC. At any rate there are ample versions from which to choose. *Beethoven: Symphony No. 6 in F Major, Op. 68 ("Pastorale"). The Vienna Symphony Orchestra, Willem van Otterloo conducting.* Epic LC-3011—$5.95. *The Royal Philharmonic Orchestra, Sir Thomas Beecham, Bart., conducting.* Columbia ML-4828—$5.95.

Lisa Della Casa—Strauss Songs

A unique item on this month's list of late releases is London's issue of Four Last Songs ("Vier Letzte Lieder") of Richard Strauss. Miss Della Casa sings these nostalgic, tender pieces with great understanding and sincere artistic humility. "Beim Schlafengehen," "September," "Frühling," and "Im Abendrot" afford the singer the best possible medium for her appealing voice. Karl Bohm with the Vienna Philharmonic Orchestra lend stable support, and the blend is richly rewarding. *Richard Strauss: Four Last Songs. Lisa Della Casa (Soprano); the Vienna Philharmonic Orchestra. Karl Bohm conductor.* London LD-9072—$5.95.

Leonard Pennario Plays Liszt and Chopin

Capitol brings us still another version of Liszt's "Mephisto" Waltz with a performance by Leonard Pennario. Here is a more popular approach, though no less pleasing, which speeds through the Faustian epic with dazzling clarity and precision. Chopin's Barcarolle in F-sharp Minor (Op. 60) is no less thrilling. Here the artist shows us his more tender, cantabile style. *Liszt: Mephisto Waltz. Chopin: Barcarolle in F-sharp minor (Op. 60). Leonard Pennario, piano.* Capitol H-8246—$2.98.

Rudolph Serkin

Two Serkin Releases

Columbia offers a repeat performance of Brahms' first piano concerto by Rudolph Serkin, this time, with the Cleveland Orchestra under George Szell. An earlier release of this work featured Mr. Serkin with Fritz Reiner and the Pittsburgh Symphony Orchestra. The new pressing has the advantage of new recording techniques. Mr. Szell handles the Cleveland Orchestra with brilliance and clarity. Mr. Serkin plays the piano part of this titan piano concerto with his usual acumen, and displays even deeper insight for the music's subtleties in this repeat performance.

A second Columbia recording unites Mr. Serkin with members of the Philadelphia Woodwind Quintet in two quintets, both in E-flat Major—one by the mature Mozart, and the other by the youthful Beethoven. This makes possible a most enlightening comparison. Chamber music fans will find this combination of piano and winds a refreshing change from the more familiar piano and string quintets. The performers all display an exceptional awareness of style. *Brahms: Piano Concerto No. 1. Rudolph Serkin, piano, and the Cleveland Orchestra, George Szell conducting.* Columbia ML-4829—$5.45. *Mozart and Beethoven: Quintets in E-flat Major. Rudolph Serkin, piano, and members of the Philadelphia Woodwind Quintet.* Columbia ML-4834—$5.95.

Hindemith Song Cycle—"Das Marienleben"

Appropriate to the season, Columbia Records presents Paul Hindemith's significant song cycle, "The Life of Mary," set to texts by Rainer Maria Rilke. Jennie Tourel, mezzo-soprano, with Erich Itor Kahn, accompanist, give the work a warm, sincere, and intelligent interpretation. If one understands the contemporary idiom he will praise the ardor and passion of the cycle as it gains momentum, resulting in a moving, almost religious experience. A profound essay on the conception and evolution of his masterpiece by the composer accompanies the discs, and the English translations of R.G.L. Barrett clarify the texts commendably. *Jennie Tourel, mezzo-soprano; Erich Itor Kahn, piano.* Columbia SL-196—$11.90.

Ferruccio Tagliavini in Operatic Arias

Recorded in Italy before his American debut, this collection of arias exhibits a remarkably fresh, lyrical, tenor voice in selections from operas not overworked in U. S. stage repertoire. *Rigoletto, The Barber of Seville, Tosca,* and *Falstaff* we hear often enough, but arias from *L'Amico Fritz, L'Arlesiana, La Sonnambula, I Quattro Rusteghi,* and *Andrea Chénier* come as welcome relief from repertorial monotony. Conductors Ugo Tansini and Mario Rossi with the Orchestra of Radio Italiana support Mr. Tagliavini firmly in a well-recorded performance. *Tagliavini, tenor. Orchestra of Radio Italiana, Ugo Tansini and Mario Rossi conducting.* Cetra A50155—$5.95.

Connoisseurs' Paradise

A long-hoped-for event has finally taken place in the issuing on LP of the famed repertoire and performances of *Editions de L'Oiseau-Lyre.* Among these unusual selections, all excellent in style and delivery, we find several sonatas and trios by the Dutch composer, J. B. Loeillet, played by George Ales (violin), Pierre Coddee ('cello), and Ruggero Gerlin (harpsichord), (OL 50018); Purcell suites for harpsichord (Isabelle Nef, soloist) (OL 50011); J. S. Bach trio sonatas for flute and harpsichord by the Collegium Pro Arte (OL 50015); four concertinos by Pergolesi played by L'Orchestre de Chambre des Concerts Lamoureux (OL 50010). Some of these may have been dubbed from previously extant 78s, though one can scarcely detect it, for all have excellent sound. The contribution of this series cannot be overestimated. Now we can hear authentic, stylistically correct performances in modern recorded medium. The artists are all first rate and the ensemble playing throughout is superb. London, L'Oiseau-Lyre, $5.95 each.

Brahms' "Pastoral" Again and Again

Two more recordings of Brahms' second symphony bring the LP tally to fourteen. This symphony was the only one of the four that Eugene Ormandy had not previously recorded with the Philadelphia Orchestra. The other release of the work represents a second recorded performance by the Vienna Philharmonic Orchestra, an earlier performance having been made under the direction of von Karajan on the Angel label. A choice between these latest two highly competent renditions is extremely difficult. However, from the standpoint of actual recorded sound, Columbia is best. *Brahms: Symphony No. 2 in D Major. Philadelphia Orchestra. Eugene Ormandy conducting.* Columbia ML-4827—$5.45. *Vienna Philharmonic Orchestra, Carl Schuricht conducting.* London LL-867—$5.95.

Boccherini & Mozart—Quartetto Italiano

Two surprise bonuses among recent releases are these quartets of Boccherini—A Major (Op. 39, No. 3) and E-flat Major (Op. 58, No. 3); and Mozart—G Major (K. 387) and D minor (K. 421). The perfect *Hausmusik* of the 18th century, these works reflect the era in all its cosmopolitan elegance and finesse, retaining in Boccherini a piquant flavor of old Spain (where he spent many years), and in Mozart the essence of Viennese culture. The Quartetto Italiano maintains the highest standard of chamber music performance, and these Angel recordings will provide the layman as well as the professional musician with hours of delight. *Quartetto Italiano.* Angel Ang. 35063—$5.95.

Novaes Scores with Mozart Piano Concertos

A prize release from Vox of Mozart's great D Minor Concerto (K. 466) and the earlier E-flat Major (K. 271) with the incomparable Guiomar Novaes as soloist! The Pro Musica Symphony of Vienna, Hans Swarowsky conducting, collaborates with the soloist in admirable instrumental support, creating an incredible texture of piano and orchestral performance. The exceptionally fine recorded sound and the solid delivery from all concerned place this issue right at the top of the month's best, if not among the year's best. *Guiomar Novaes (piano). Pro Musica Symphony, Vienna, Hans Swarowsky conducting.* Vox PL-8430—$5.95.

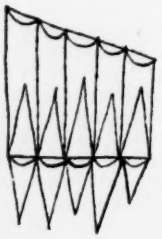
Franz Lehar—The Land of Smiles

This title aptly describes the atmosphere evoked by Lehar's music, recalling as it does that roseate first decade of our century in Vienna where fairytale romances bloomed in the never-never-land of smiles. The Puccinian turns and plushy texture of the harmonies portray perfectly the proclivities of court society tastes of the times. Elizabeth Schwarzkopf, Erick Kunz, Nicolai Gedda, and other soloists, blend their vocal efforts admirably in an almost perfect recording. The orchestra and conductor Ackermann deserve bouquets. *Lehar: The Land of Smiles. Schwarzkopf, Kunz, Gedda, Loose, Kraus. Philharmonia Orchestra and Chorus, Otto Ackermann, conducting.* Angel 3507B—$11.90 and $9.90 (in thrift package).

Edith Farnadi Records Liszt

Hailing from Budapest, Edith Garnadi seems to have the essence of Liszt well assimilated in her musical system. Her energetic, convincing executions of the B minor Sonata, the Valse Impromptu, and the "Mephisto" Waltz establish her as a leading interpreter of her famous compatriot. The piano timbre rings very true on this recording. Westminster WL 5266.—$5.95.

SACRED MUSIC



By LEON CARSON

Heinrich Schütz—Past and Present

■ Today the sacred works of Heinrich (sometimes Latinized Sagittarius) Schütz are receiving special recognition by those engaged in the dissemination of music repertoire, vocal and instrumental, in the church field. During the current Lenten season his "Seven Words on the Cross" has been heard often. It is an impressive, deeply emotional work for chorus, five soloists, and instrumental accompaniment, and remained unpublished during Schütz' lifetime. One also hears other Schütz compositions, such as the anthem "Praise to Thee" from his St. Matthew Passion, the "Eile mit Gott," the "Cantata Domino," and in duet form for two more or less medium voices, "Der Herr is mein Licht," and numerous pieces for organ. The composer's work is also represented in the recording libraries through reproductions, among others, of his St. John Passion (*Renaissance*) sung by the Stuttgart Choral Society, the Symphoniae-Sacrae (*Westminster*), and four small sacred concerti (*Westminster*) by the Vienna Symphony Orchestra, "The Nativity" (*Colosseum*), "The Resurrection Story" (*Mercury*), and "The Seven Words on the Cross" (*Vox*).

Frequently styled as the father of German music, and the composer of the first German opera (*Dafne*), Heinrich Schütz was born in Köstritz, Saxony, October 8, 1585, and died at Dresden November 6, 1672. His early background, gained as court organist at the chapel of the Landgraf Maurice in Hasse-Cassel, his study of law at the University of Marburg, his musical education under the celebrated Giovanni Gabrielli in the then brilliantly artistic city of Venice, and later his work as *Kapellmeister* at the court of Elector Johann Georg of Saxony, gave to Schütz a broad, colorful scope of musicianship, literary, scientific, and legal knowledge which eventually made him one of Germany's greatest composers, the most excellent musician of his time, and, particularly, a leading figure in sacred music composition.

Schütz' first important work (1619) was "Psalmen Davids," which showed the influence of the new monodic or declamatory style which Schütz had assimilated in Italy. His next work (1623), an oratorio with instrumental accompaniment, was on the subject of

Heinrich Schütz (1585-1672)

the Resurrection. The occasion for the composing of this work would seem to have been the practice still maintained at Dresden, Leipzig and in other churches of Saxony of singing the Resurrection story at Easter, as well as that of the Passion during Holy week. The Resurrection by Schütz was based largely on liturgical melody and is remarkable because it is a successful endeavor to combine dramatic expressiveness and reverent ecclesiastical tradition.

Although living a century before the time of Handel (1685-1759) and Bach (1685-1750), Schütz can rightfully be called the predecessor of both these musical giants, perhaps not so much in the actual form of composing as in the spirit. For instance, in the dramatic Biblical scenes of his Symphoniae-Sacrae he is definitely the predecessor of Handel, while in his Passions-Musik (although with no instrumental accompaniments) he is the predecessor of Bach. At the time when the new Italian Baroque style threatened to overwhelm the older polyphonic style, Schütz, through his ingenuity, adapted the subjectiveness of the former to the dignified, dramatic expression of German church music in generally well-balanced fashion. This preparing of the way for Handel and Bach might be considered his most important contribution to music. It was indeed coincidental that the founder of typical church music based his life's work on inspiration derived from Catholic Italy.

It is interesting to note that during his long lifetime, Schütz' work underwent an extraordinary change of style—from that of the Italian madrigal through the multiphased choral composing of the Venetians and the polyphonic motet (*cantiones sacrae*) to his ultimate goal of laying the foundation for the new, powerful style of the German oratorio. In his Passions According to St. John and St. Matthew, and in his three Biblical Scenes, the stress laid on the emotional import of each word, particularly in the solo lines, gave to the Scriptures a more forceful understanding than had been the practice up to that time.

It is good that the music of Heinrich Schütz is with us in steadily increasing volume. Its quality of reverence and its generally simple but virile clarity of notation and expressiveness have a place in the church

Choral and Organ Notes

■ Under the direction of Everett Tutchings, minister of music, Christ Church, Methodist, N. Y., the chancel choir presented Stainer's "The Crucifixion" on April 11, and Martin Shaw's "The Redeemer" on April 14. Soloists: Hallie Nowland, Mary Gayle Dawson, Charles W. Bergener, John Herrick. . . . . Reinberger's "Stabat Mater" and "Hear My Prayer" by Mendelssohn were given at the Church of the Redeemer, Morristown, N. J. on April 4; George Papps, organist and choirmaster, Barbara Hulbert, soprano. . . . . At Calvary Episcopal Church, N. Y., David Hewlett was heard in an organ recital on April 4, and on April 11 under Mr. Hewlett's direction the "Seven Last Words" (Schütz), Bach's "Jesus Priceless Treasure," and Boulanger's Psalm 24 were presented by the choir. Soloists: Amy Friedell, Jacquelyn Van Valin, Boyl Seghers, Franklin Neil. . . . . The St. Matthew Passion of Bach was heard on April 4 at the Crescent Ave. Presbyterian Church, Plainfield, N. J., under the direction of Charlotte Garden, organist. . . . . Searle Wright was heard in a noon organ recital on April 8 at St. Paul's Chapel, Columbia University, in a program consisting of compositions by Bach, Noble, Karg-Elert, Bingham, and de Moleingreau.

Anthem Competition

■ Capital University Chapel Choir Conductors' Guild Annual Anthem Competition is open to all composers. Anthems should be suitable for average church choirs. Contest closes September 1, 1954. Complete contest rules may be obtained by writing Everett Mehrley, Mees Conservatory, Capital University, Columbus 9, Ohio.

SCHOOL NEWS

American premiere of Richard Strauss' Capriccio *at Juilliard—" . . . the gruelling score was extremely well sung and admirably acted, and there was no semblance of a 'school' presentation. It was good theatre."*

American Premiere of Strauss' *Capriccio*

Capriccio, a Conversation Piece in one act; music by Richard Strauss; libretto by Clemens Krauss; English translation by Maria Massey; commissioned by the Juilliard Musical Foundation; produced by the Juilliard Opera Theatre; April 2, 3.00 P.M.

The first American performance of Strauss' *Capriccio* brought rounds of applause for the production, composer, singers, instrumentalists, and all concerned with the delightful staging of an imaginative work. The score is magnificent. Warm, melodious, interweaving thematic lines; complicated and exacting countrapuntal patterns; the richness of an elder music combined with a contemporary flavor—these elements kept the little opera, with its trivial plot, alive and interesting. It is rightly called a conversation piece, and at times it seems a *frou-frou* of words, or an almost torrential rush of would-be-clever phrases. Somehow the integrity and ingenuity of the writing, with overtones of romance and comedy contrast, saves the whole, and the discussion resolves into an emotionally satisfying conclusion.

The episode of the piece takes place in the drawing room of a palace near Paris during the period of Gluck's operatic reform, about 1775. Flamand, a composer, and Olivier, a poet, both suitors of the young Countess, argue the comparative importance of music and poetry. LaRoche, the theatre director, challenges the two young men to give him great writing or great music, and he promises production. At the end the Countess finds that neither art alone satisfies her heart. The two creative artists agree to combine forces, and the brother of the Countess, who is in love with Clairol, an actress, and who dislikes all opera, is overwhelmed at the prospect. Other pleasant diversions, aside from the thrilling music, involve a couple of "typical" Italian opera singers, who give their all in renditions of opera excerpts, a young dancer, the majordomo with his cohorts of footmen, and the forgotten man, the prompter.

The performance, beautifully staged, moved with remarkable smoothness. The two-level stage set, French doors opening on a terraced garden, was effective and, one imagines, comfortable for the cast. The costumes were attractive in style and color, particularly the green and rose of Clairol's attire, with the huge plumed hat, and the shimmering satins of the Countess' gowns. Strauss again with embroidery, silk and plumes!

The opening of the opera was atmospheric with a lovely off-stage string sextet, played (we think) in the music room of the palace. In true Straussian style, the texture expanded into splendid sound, strangely enough not incompatible with the whimsical, though heated dispute, illuminating, clarifying, underlining, and ennobling the inconclusive esthetic opinions. The elegant structure of 18th-century living, for a "Highness," artists, artisans, servitors, and the lowly author and musician was cleverly indicated with an appealing approach that made these tonally illustrated facets seem factual. High points of the singing were the Fugue on Word and Tone, the Italian Duet, the amazing octets, LaRoche's great diatribe, and the luminous sonnet-aria of the Countess.

The participants sang the difficult music well and each appeared well chosen in type for the role. Sarah Rhodes, the Countess; Robert Rue, the Count; William Blankenship, Flamand; Frederick Gersten, Olivier; Thomas Stewart, LaRoche; Mary MacKenzie, Clairol; Grant Williams, Monsieur Taupe; Shoshona Shoshan and Robert Tevrizian, the Italian singers; Sally Holroyd, the Dancer; William Sparks, the Majordomo, were a credit to their stage and musical training. While one might carp at some technical details of vocal production, the gruelling score was extremely well sung and admirably acted and there was no semblance of a "school" presentation. It was good theatre. The translation was competent, witty, and singable. What diction came over was acceptable. There was some mispronunciation of final syllables, possibly a matter of dictional preference. Frederic Cohen (stage director), Frederic Waldman (musical director), and the long list of associated workers, who should receive credits, have our sincere congratulations for a valuable and enjoyable performance. M. C.

Voxman New Dean at State University of Iowa

Professor Himie Voxman, member of the State University of Iowa music faculty since 1936, has been named head of the SUI music department, succeeding Professor Philip Greeley Clapp, who has relinquished executive duties to devote full time to teaching and composition.

The new SUI music head received an M.A. degree in music from the State University of Iowa in 1934, and was a woodwind instructor at Iowa City High School from 1933 to 1936, when he joined the university faculty. He has served as chairman of the department's executive committee during the past four years. He received a B.S. degree in chemical engineering from SUI in 1933, graduating with high distinction.

Concerning Professor Voxman's appointment, Dean Dewey B. Stuit of the SUI College of Liberal Arts commented, "Having made a nationwide search, we consider ourselves fortunate indeed to have a man of Professor Voxman's abilities here on our own campus and available to succeed Dr. Clapp, who has devoted extraordinary vision and imagination throughout many years in developing the study of music at Iowa."

Scene from Riders to the Sea, *Vaughan-Williams' first opera, presented by the Opera Workshop of the Eastman School of Music, Rochester, New York. From left: Dorothy Hatch (El Centro, Calif.), Anna May De Benedictis (Dedham, Mass.), Ruth Landes (Elmhurst, L. I.).*

Cornell College May Music Festival

William Warfield (distinguished Negro baritone), Maude Nosler (well-known Chicago soprano), and Ricardo Odnoposoff (violinist) will appear with the Chicago Symphony Orchestra in the 56th annual Cornell College May Music Festival, May 6-8, according to Dr. Paul Beckhelm, musical director of the Festival.

On Friday evening the artist will be Ricardo Odnoposoff, one of the outstanding violinists of this generation. The Chicago Symphony Orchestra will make its 52nd consecutive appearance at the Cornell Festival Saturday, May 8. At the afternoon concert at 2 p.m., the Symphony will join with the Cornell College oratorio society under the direction of George Schick, associate conductor of the Chicago Symphony, in the performance of the German Requiem by Johannes Brahms. Soloists will be William Warfield and Maud Nosler. The final concert, Saturday evening, will be the traditional orchestra concert led by George Schick.

Rosina Lhevinne To Teach At U.S.C.

Rosina Lhevinne was engaged to teach during a post-session course at the University of Southern California, from August 2 to 27. There will be six private lessons and four repertory classes. Mme. Lhevinne is offering one scholarship in the name of the famous pianist Josef Lhevinne, her late husband. Applications should be made to the University of Southern California.

Two Scholarships Offered At Minnesota University

Two University of Minnesota scholarships of $500 each will be awarded to advanced music students to study during 1954-55 with Antal Dorati, conductor of the Minneapolis Symphony Orchestra. Closing date for applications for the scholarships is Saturday, May 1. Personal interviews with Dorati are scheduled for May 1 and 2 in Chicago, May 4 and 5 in New York, and May 10-14 in Minneapolis.

The scholarships are open to senior or graduate students majoring in music with specialization in composition or conducting. Winners, who must have extensive musical training, will receive personal instruction from Dorati in music aesthetics, composition (including couterpoint, form, orchestration), and orchestral conducting.

Information and application blanks are available from the Department of Music, University of Minnesota, Minneapolis 14, Minn.

Willard Straight Wins Musical Arts Piano Auditions

Willard Straight, 23-year-old pianist, pupil of Rudolph Ganz and Mollie Margolies, won the Musical Arts Piano auditions in Kimball Hall, Chicago, Ill.

The competition, conducted by the Society of American Musicians, is now in its 17th year. The winner receives a debut recital in Orchestra Hall on the Musical Arts Piano Series, and also an appearance with the Chicago Symphony Orchestra.

The Secret Life of Walter Mitty

Charles Hamm's prize-winning opera, *The Secret Life of Walter Mitty,* was given its first Cincinnati performances March 29 and 30. The Cincinnati Conservatory of Music Opera Workshop presented the work on a double bill with Pergolesi's *The Music Master.* Based on the well-known short story by James Thurber, *Mitty* was selected as the winning work in the Ohio University Chamber Opera Competition for 1953. Mr. Hamm is a member of the theory faculty of the Cincinnati Conservatory, and is the composer of a number of other chamber operas and works.

Annual High School Day At Peabody

The second annual High School Day, March 6, at the Peabody Conservatory, was attended by talented high school students from six neighboring states. Inaugurated to aid youngsters in search of a career in music, the one-day conference featured clinical rehearsals for chorus, orchestra, and piano, as well as individual interviews with faculty members and prominent musicians. The day concluded with tea served in the Peabody lounge. The students were guests of the Baltimore school.

UNESCO Publication

The approaching publication of the volume *Music in Education* will contain articles on all aspects of Music Education contributed by the most distinguished participants of the Brussels Conference. The volume will be published in English and French editions under the imprint of UNESCO.

Among the articles included are: "The Philosophy of Music Education" by Georges Duhamel, of the Academie Française; "Music and International Understanding" by Domingo Santa-Cruz, Chili; "the Role of Folk Music in Education" by Sir Steuart Wilson, United Kingdom; "Music Education in Schools" by various writers; articles on music education in society, on methods of music education, on the training of teachers, etc. Altogether, the publication will include about 70 different papers.

Chicago Musical College and Roosevelt College To Combine

Announcement has been made that the Chicago Musical College and Roosevelt College School of Music will combine their educational facilities into one institution of musical education, to be conducted at Roosevelt College as a division of the College and to be named The Chicago Musical College.

In making the announcement, Dr. Edward J. Sparling, President of Roosevelt College, and Dr. Rudolph Ganz, President of Chicago Musical College, stated that the musical and educational activities of the two institutions will be combined to take effect at the close of the present semester, June 21, 1954. "The purpose of the move," they stated, "is to combine the academic programs of the two institutions in order to establish in the Loop the strongest possible professional school of music, providing the best professional training to the people of the Middle West in the tradition of the older school, Chicago Musical College, and the younger school, Roosevelt College School of Music."

Joseph Creanza, Director of Roosevelt College School of Music, will head the combined educational programs of both schools, and Dr. Rudolph Ganz will actively continue as artist-teacher in the piano department. A Rudolph Ganz Chair of Music will be established at Roosevelt College, to which Dr. Ganz will be appointed with the title President Emeritus of Chicago Musical College.

All credits of students at Chicago Musical College will be transferred and recognized by Roosevelt College. Both schools are accredited by the North Central Association of Colleges and Secondary Schools.

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Student Composers Radio Awards

Through the joint efforts of *Seventeen*, the monthly magazine for teen-agers, and Broadcast Music, Inc. (BMI), a young composer of concert music will now be able to compete for the opportunity to have his or her composition recorded by a major record company.

Mrs. Enid A. Haupt, publisher of *Seventeen*, announced this week that the "Seventeen Music Award," providing for the recording of the winning composition by a student composer under the age of twenty-one, will be incorporated into the Student Composers Radio Awards, an annual competition sponsored by BMI. The new award will provide funds to be used in recording music which the judges deem worthy.

Now in its third year, the Student Composers Radio Award offers $7,500 in scholarship and subsistence prizes to student composers in the United States and Canada. Established in 1951 by BMI in cooperation with state associations of broadcasters, music educators, and composers, the contest is considered to be the most extensive one of its kind in existence today.

The judges for the 1954 SCRA and "The Seventeen Music Award" are: William Schuman, noted composer and president of the Juilliard School of Music; Earl V. Moore, dean of the School of Music, University of Michigan; and Henry Cowell of the Peabody Conservatory, and president of the American Composers Alliance.

The competition for 1954 will close on December 31, and winners will be announced before June 1, 1955. All information and entry material can be obtained by writing to: Director, SCRA, Broadcast Music, Inc., 580 Fifth Avenue, N. Y. 36, N. Y.

Mannes College Opera Workshop To Tour Minnesota

A three-week tour of Minnesota with *Don Pasquale* and a New York premiere of Jan Meyerowitz's opera *Eastward in Eden*, highlight the activities of The Mannes College of Music's Opera Workshop during April and May. The Minnesota tour of the Donizetti work, which will cover 16 cities from April 19 to May 9, will be under the auspices of the Concert and Lecture Service of the University of Minnesota, and marks the first time that members of the Mannes Opera Workshop have gone on tour.

Eastward in Eden is based on the stage play by Dorothy Gardner, who is also the librettist for the opera. Based on the life of Emily Dickinson, it will be presented on Wednesday and Thursday evenings, May 26 and 27, at Hunter Playhouse in New York City. The work will be conducted by Carl Bamberger and staged by Ralph Herbert, musical and stage directors, respectively of the Mannes College Opera Department.

Boston University Music Dean Named Head of Music Educators

Dean Robert A. Choate, head of Boston University College of Music, and chairman of the Editorial Board of the *Music Educators Journal*, was elected president of the Music Educators National Conference at the conclusion of its 33rd annual meeting in Chicago. Dean Choate, distinguished in music education, has been dean at Boston University since 1952.

The Conference is essentially a working organization of 26,000 members. Through constant and consistent cooperation of music educators, it is recognized as an organization of national and international prestige. With a national biennial conference, six geographical areas hold their meetings in alternate years as follows: California-Western, Eastern, North Central, Northwest, Southern and Southwestern. In addition, the group is composed of 49 state and territorial associations, each organized as a unit and maintaining its own program.

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